THE

MÄNNERCHOR.

BY

GEO. F. ROOT.

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THE MÄNNERCHOR:

A Collection of Music for Men's Voices,

PRECEDED BY BRIEF

ELEMENTARY INSTRUCTION AND LESSONS, SUITED BOTH FOR QUARTET AND CHORUS SINGING.

DESIGNED FOR

RELIGIOUS AND SOCIAL USE,

IN THE COLLEGE, THE SEMINARY, THE CHURCH, THE CONCERT ROOM, AND THE HOME.

By GEO. F. ROOT.

CINCINNATI:
JOHN CHURCH & CO.

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GEO. F. ROOT & SONS.

PREFACE.

THIS book is an attempt to meet three wants, viz: 1st. Concise musical instructions and short lessons for beginners in universities, colleges, and seminaries; 2d. Quartets, anthems, and chants for religious services; and 3d. Part-songs, glees, and choruses for society and concert performance.

The first want was brought to the author's notice by a short connection with the University of Chicago, where many of the students could not read music, and for whom no suitable book could be found.

The second want was brought to his notice by a friend whose quartet of men's voices was in constant requisition by one of our prominent churches, at whose evening services their rich harmonies told with thrilling effect. (Let those who have not tried the effect of well-balanced men's voices in religious services, give some of these pieces a place where their words will be appropriate, and a new power will be found.)

The third want has long existed, but has not been well supplied; that is, good music for men's choruses has not been available for us, not having been published in a way to be easily obtained and used.

We hope the MÄNNERCHOR will in some degree meet all these wants, and at the same time stimulate the formation of men's choruses and quartets in general, and more vocal practice by the young men of our colleges, seminaries, and universities.

G. F. R.

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ELEMENTARY COURSE.

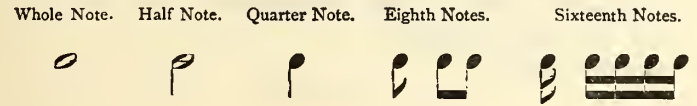
By GEO. F. ROOT.

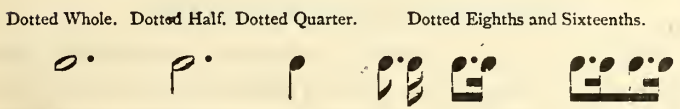
MUSICAL NAMES AND REPRESENTATIONS.

I. Musical sounds are called TONES.

II. Every tone has a *length*, named whole, half, quarter, eighth, sixteenth, dotted whole, dotted half, dotted quarter, dotted eighth, or some name of that kind, and is represented to the eye by a note. (𝅗𝅥)

III. NOTES.





IV. Every tone has a *pitch*, named, *absolutely*, C, D, E, or some name of that kind; also, named *relatively*, by such terms as key-note, or one, two, three, etc.; or tonic, dominant, sub-dominant, etc., and represented to the eye either by a horizontal line, or the space above or below it, thus: ———

STAFFS OF DIFFERENT CAPACITIES.

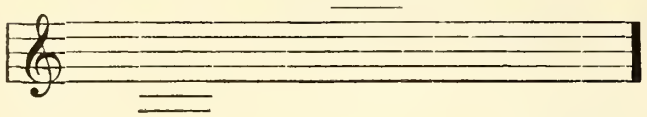
V. Staff of five lines, each line having a space above and below it—in all, eleven places, or degrees, that may represent pitches.

Space above,
Fifth line, ———————————————
Fourth space,
Fourth line, ———————————————
Third space,
Third line, ———————————————
Second space
Second line, ———————————————
First space,
First line, ———————————————
Space below.

VI. Staff of five long lines and three short ones, each having a space above and below it—seventeen places representing pitches.

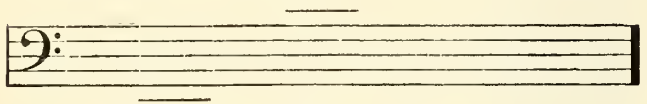
Third space above,
Second line above, ———
Second space above,
First line above, ———
Space above,
Fifth line, ———————————————
Fourth space,
Fourth line, ———————————————
Third space,
Third line, ———————————————
Second space,
Second line, ———————————————
First space,
First line, ———————————————
Space below,
First line below, ———
Second space below.

VII. Staff arranged to represent the pitches of women's voices:

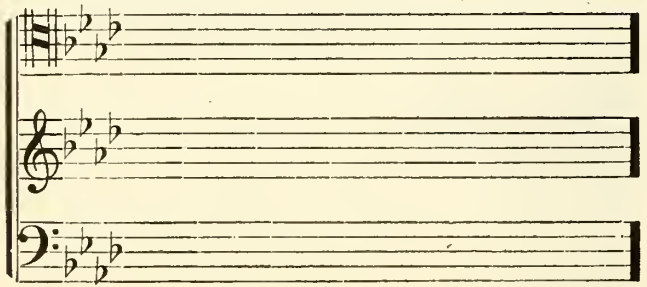


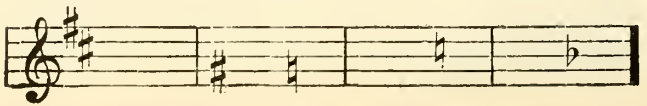
VIII. Staff arranged to represent the pitches of the higher voices of men:

IV. Staff arranged to represent the pitches of the lower voices of men:



X. Staffs arranged to represent a key. (The foregoing staffs, with cleffs, also represent a key.)



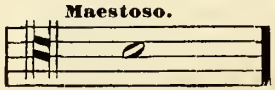
XI. Staff modified by accidentals:

DYNAMIC TERMS, AND SIGNS.

XII. Every tone has a *power* and *quality*, named by an appropriate word or term, and represented by the same (written or printed), or its abbreviation, or a corresponding sign.

XIII. FORTE, or *f*, loud.
PIANO, or *p*, soft.
MEZZO, or *m*, medium.
FORTISSIMO, or *ff*, very loud.
PIANISSIMO, or *pp*, very soft.
CRESCENDO, or *cres.*, or , increasing tone or tones.
DIMINUENDO, or *dim.*, or , diminishing tone or tones.
SWELL, or , increasing and diminishing.
FORZANDO, or *fz*, or , a sudden burst of tone.
SOMBER QUALITY, tones of reverence, sadness, or fear.
CLEAR QUALITY, tones of courage, joyfulness, or gayety.
MAESTOSO, loud and majestic.
AFFETUOSO, soft and sad.
DOLCE, soft and sweet.
CON SPIRITO, loud, or soft, and spirited.
CON DOLORE, with grief.
GIOJOSO, joyfully.

THE FULL REPRESENTATION OF A TONE.

XIV. The tone here represented is a *whole note*, as to length represented by the *note; middle C*, as to pitch represented by the *degree of the staff* upon which the note is placed; *loud*, as to *power;* and *majestic*, as to *quality*, represented by the word *maestoso*.



TONES IN TUNES.

XV. Tones do not make tunes until they produce *pulsations* or BEATS in the mind, *accented* and *unaccented.*

XVI. Accented and unaccented beats make MEASURES.

XVII. When beats group themselves into *twos* (accented and unaccented), they make DOUBLE MEASURES.

XVIII. When beats group themselves into *threes* (one accented and two unaccented), they make TRIPLE MEASURES.

XIX. When beats group themselves into *fours* (accented, unaccented, lesser accented, unaccented), they make QUADRUPLE MEASURES.

XX. When beats group themselves into *sixes* (first accented, fourth less accented), they make SEXTUPLE MEASURES.

Some tunes make one kind of measures, and some another.

SILENCE IN TUNES.

XXI. Some beats in music take place in silence. These silences are called RESTS, and are represented by characters, called rests.

XXII RESTS.

Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.
Dotted Whole Rest.	Dotted Half Rest.	Dotted Quarter Rest.	Dotted Eighth Rest.	Dotted Sixteenth Rest.

VOCAL TRAINING.

XXIII. From the first tone, the following things should be attended to:

1. POSITION—Sit or stand so that the chest and throat will have free action.

2. BREATHING—Fill the lungs as full as the time will allow at every inspiration. Do not hold the breath in the lungs by shutting the throat, but control it entirely by the abdominal and intercostal muscles, keeping the throat open and relieved from pressur

If you can utter a short sentence while the lungs are full, without the breath escaping, the right muscles are being used. (See *Normal Musical Hand-book.*) Use but little breath while singing.

3. QUALITIES OF TONE—Be able to produce *somber tones* by distending the throat, and *clear tones* by holding the throat in a more natural position. Remember that too much somber tone is injurious to the voice, and that the clear tone is the safe working tone.

4. PRONUNCIATION—Strengthen the muscles, that give the consonant elements of the language, by special practice, as they require more distinctness for singing than for speaking.

See that the vowel sounds are pure and exact.

[If convenient, it is a good plan to have a large card, or an extra blackboard, always standing in the class-room, with the three headings conspicuous—RYTHMICS, MELODICS, DYNAMICS. Then, as fast as new topics are introduced, have the pupils place the names, terms, and characters belonging to them, under the right headings, and so in their appropriate departments. If the class are accustomed to think of a *note* as a Rythmic character, of the *staff* as a Melodic character, of a *crescendo* or *somber tone* as Dynamic, it will be a good exercise occasionally for the teacher to give out such names and terms as they have learned, and let the class say of each one whether it is Rythmic, Melodic, or Dynamic.]

[For a more full and complete explanation of every topic here touched upon, and for extended methods and exercises for teaching them, see *Normal Musical Hand-book.*]

ANALYTICAL MUSIC TABLE.

MUSIC.

- **Rythmics,**
  - **Lengths,** — Whole, Dotted Whole, Double Dotted Whole, and other notes and rests. Although these names popularly apply to the characters that represent length they are the only names in our system of the lengths themselves. The figure 1 sometimes stands for a whole note or its value; 2 for a half note; 4 for a quarter, etc. No length (note or rest) in music has always the same absolute duration. In one tune a quarter may be long, and in another short; or it may vary by a faster or slower performance of the same tune. Notes and rests are, therefore, said to have in themselves only relative length. (See *Normal Musical Hand-book.*)
  - **Measures,** — *Beats.* These are as follows: Mental Beats; Beats with the hand, or "beating time;" Beats with the voice, or "counting time;" Accented Beats; Unaccented Beats; Representations of Beats, or parts of Measure. *Measures*—Bars and the spaces they make, or representations of Measures. *Beat-note*—The note, or its value, that goes with each beat. Any note, not dotted, may be beat-note; and this causes, in representation, Varieties of Measure. Varieties of Measure are indicated by figures in the form of a fraction, the upper figure showing the kind of measure, and the lower, the beat-note used. *Compound Measures*—Measures in which the beat-note is a dotted note. There are Compound Double (6-8), Compound Triple (9-8), and Compound Quadruple (12-8) Measures. Any dotted note may be beat-note in Compound Measure, but the dotted quarter is usually taken.
  - **Movements,** — The following are some of the terms in music that indicate movement: Presto, very fast; Allegro, fast; Allegretto, moderately fast; Moderato, moderate; Audantino, moderately slow; Andante, slow; Adagio, very slow.
- **Melodics,**
  - **Pitches,** — Sounds or noises that have *pitch*, are TONES. All noises have the other properties in common with tones (*length, power, and quality*), but it is *pitch* that makes tones agree with or follow each other in tunes. When *tones* go in *measures*, they make *music*. Every pitch in music has its own separate, independent name. This name clings to it through all its relationships with other tones, and is called its Absolute name. The absolute names of pitches are the names of certain letters, with, in some cases, the addition of the word sharp, flat, double sharp, or double flat. Every pitch in music is used, at different times, to sustain different relations to other tones, and for this reason has, beside its absolute name, several Relative names. The relative names of pitches are key-note, or one, two, three, four, five, six, seven, eight, sharp one, sharp two, etc., flat three, flat five, flat seven, and names of that kind; tonic, dominant, subdominant, and names of that kind; and, in some cases, do, re, mi, fa, etc. Any pitch in music may occupy any of these relations; but while C may be key-note in one tune, and four or subdominant in another, and flat seven in another, it can not be one, or three, or dominant, or subdominant through all. When its relation is broken up or ended, its relative name ceases.
  - **Keys,** — A Key is a large family of related pitches. All the pitches in music, named C, D, E, F, G, A, and B, make one key. All the pitches named G, A, B, C, D, E, and F sharp, make another key. All the pitches named A, B, C, D, E, F, and G sharp, make another, and there are many others. Each key has tones which are called Key-notes, or tonic, or one, or eight. It has also tones named two, three, four, five, six, and seven—also called supertonic, mediant, subdominant, etc. There are major keys and minor keys. The regular members of keys are called Diatonic tones; all others used in the key are called Chromatic tones. Every key contains smaller families. The smallest of these are called Intervals. An interval consists of two tones. It should be remembered that "interval" means two things in music. One, something to *hear*, as minor third or major third; the other, the *difference* of pitch between the two tones that have this relationship. One is a musical effect, the other a calculation. Of intervals, there are seconds, thirds, fourths, fifths, etc., diatonic and chromatic, perfect and imperfect, major and minor, augmented and diminished, Step, Half step, and Step-and-a-half. These last are the names of differences in pitch, and are used for measuring or calculating purposes. The next larger families in keys are called Chords. The next larger families are Scales. A scale consists of eight or more tones, heard successively. Scales are major, minor, and chromatic. *Modulation*—Going from one key to another, during a piece of music. *Transposition*—Singing or playing a tune, scale, or exercise, higher or lower than written or previously performed (giving it in another key).
  - **Staff,** — The only character in our system that represents the pitches of tones, consequently the only character that represents a key and what the key contains, is the Staff. While the capacity of the staff to represent pitches is never less than the five long lines and their spaces, it varies above that according to the number of short lines used. It is also affected in its manner of representing pitches by characters called Clefs, and also by characters called sharps, flats, double sharps, and double flats.

    As the staff represents many pitches, but indicates none in particular, it is necessary, if a pitch is wanted, to point at the degree representing it, or place a note upon it, or in some way indicate it. The usual way, of putting a note upon the degree, is best, because it not only shows which pitch is wanted, but its place in the measure shows *when* it is wanted, and its shape shows *how long* it is wanted (if there is a time or movement mark). (See *Normal Musical Hand-book* for fuller explanations, and for omitted subjects).

    Sharps and flats are used in two ways to affect the staff. In one way, a sharp or a flat not only makes a degree stand for another pitch through its entire extent, but it produces a similar effect upon all the octaves above and below that degree of that staff. Sharps and flats for this purpose are put in the Signature place (where the staff is made to represent some key). In the other use of the sharp or flat, it only affects the degree upon which it is placed for the remainder of the measure in which it occurs. A Brace unites as many staves as are to be used together.
- **Dynamics,**
  - **Powers,** — Degrees of mere loudness and softness of tones are called *powers*, and are named mezzo, forte, piano, fortissimo, pianissimo, crescendo, diminuendo, swell, forzando, etc. These powers are represented to the eye either by the foregoing words written, or their abbreviations, or by certain characters.
  - **Qualities,** — Tones agreeing in length, pitch, and power, may differ in joyfulness or sadness, clearness or somberness, boldness or fearfulness, or may be of one kind or another as to voice or instrument. The peculiarities of tones in these respects are called their QUALITIES. Qualities of tones are named clear, somber, giojoso, doloroso, etc., and mingling with differences of power, maestoso, affetuoso, dolce, con spirito, grave, etc. Also, fluto tono, trumpet tone, clarionet tone, violin tone, brilliant tone, ringing tone, sympathetic tone, etc.
  - **Expression,** — The term Expression is properly applied to all things of power and quality, as it is mainly by differences in these things that tones have different manifestations or expressions. There are, however, some things of rythmics that come under this head, such as accelerando, ritardando, tempo rubato, pause, syncopation, staccato, legato, etc. Also, portamento, and other things of melodics.

MÄNNERCHOR.

ELEMENTARY COURSE.

With each lesson are the names of the new topics to be taught, before the lesson is practiced.

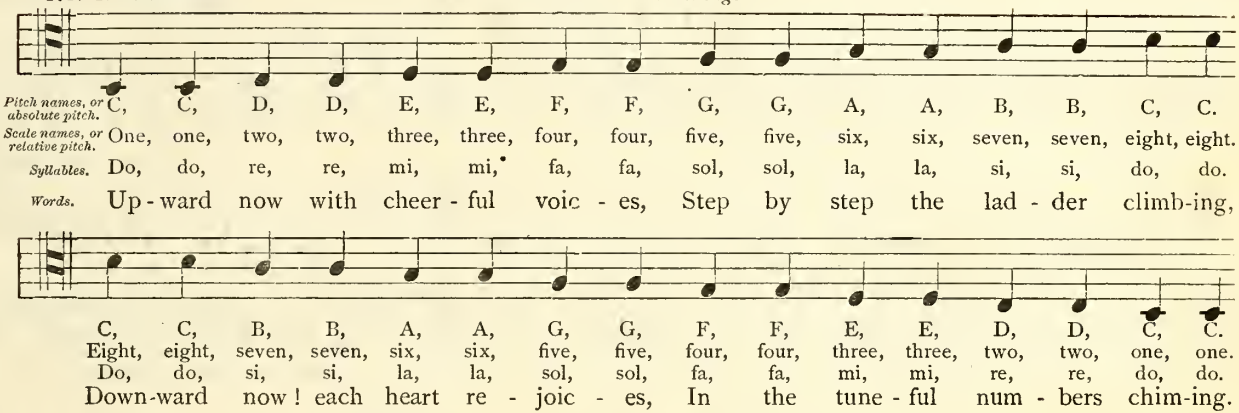
KEY NOTE. *One, two, three, four, five, six, seven,* and *eight.*

SYLLABLES, *Do, Re, Mi, Fa, Sol, La, Si, Do.*

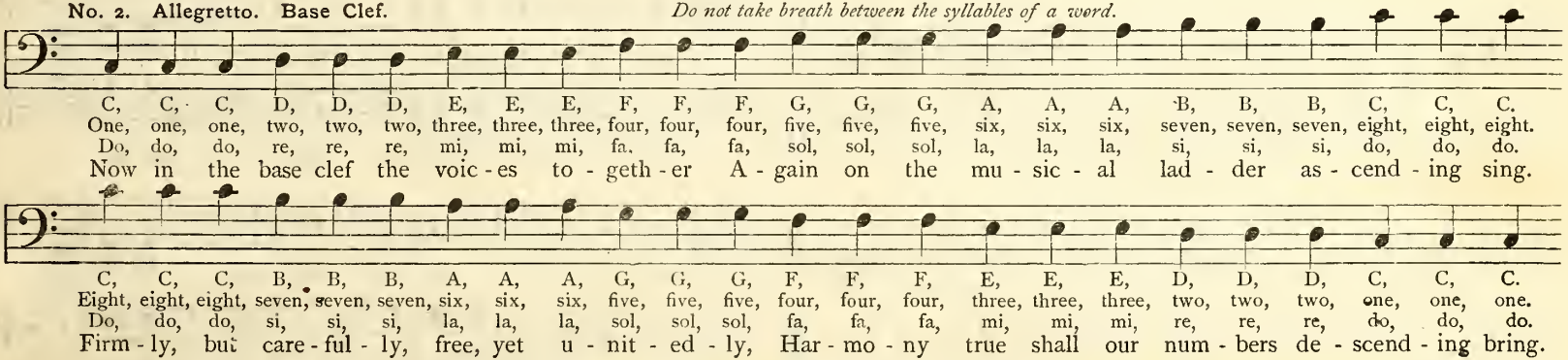
MIDDLE C and the tones below it down to C (*B, A, G, F, E, D.*)

STAFF, with TENOR and BASE CLEFS. QUARTER-NOTES. MODERATO.

No. 1. Moderato. *Position. Breathing.*


Pitch names, or absolute pitch. C, C, D, D, E, E, F, F, G, G, A, A, B, B, C, C.
Scale names, or relative pitch. One, one, two, two, three, three, four, four, five, five, six, six, seven, seven, eight, eight.
Syllables. Do, do, re, re, mi, mi, fa, fa, sol, sol, la, la, si, si, do, do.
Words. Up-ward now with cheer-ful voic-es, Step by step the lad-der climb-ing,
C, C, B, B, A, A, G, G, F, F, E, E, D, D, C, C.
Eight, eight, seven, seven, six, six, five, five, four, four, three, three, two, two, one, one.
Do, do, si, si, la, la, sol, sol, fa, fa, mi, mi, re, re, do, do.
Down-ward now! each heart re-joic-es, In the tune-ful num-bers chim-ing.

No. 2. Allegretto. Base Clef. *Do not take breath between the syllables of a word.*

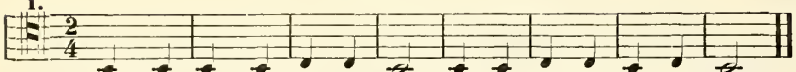
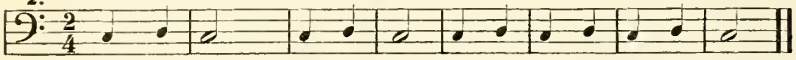

C, C, C, D, D, D, E, E, E, F, F, F, G, G, G, A, A, A, B, B, B, C, C, C.
One, one, one, two, two, two, three, three, three, four, four, four, five, five, five, six, six, six, seven, seven, seven, eight, eight, eight.
Do, do, do, re, re, re, mi, mi, mi, fa, fa, fa, sol, sol, sol, la, la, la, si, si, si, do, do, do.
Now in the base clef the voic-es to-geth-er A-gain on the mu-sic-al lad-der as-cend-ing sing.
C, C, C, B, B, B, A, A, A, G, G, G, F, F, F, E, E, E, D, D, D, C, C, C.
Eight, eight, eight, seven, seven, seven, six, six, six, five, five, five, four, four, four, three, three, three, two, two, two, one, one, one.
Do, do, do, si, si, si, la, la, la, sol, sol, sol, fa, fa, fa, mi, mi, mi, re, re, re, do, do, do.
Firm-ly, but care-ful-ly, free, yet u-nit-ed-ly, Har-mo-ny true shall our num-bers de-scend-ing bring.

(For explanation of any of these terms, or for mode of introducing any of these subjects, see "Normal Musical Hand-book.")
The words and directions in *italics* are to keep the pupil in mind of those things which all teachers agree are important, and which should become habits as soon as possible.

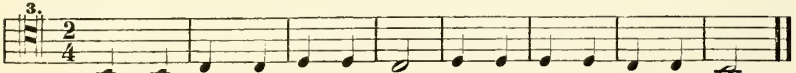
BUILDING THE SCALE.

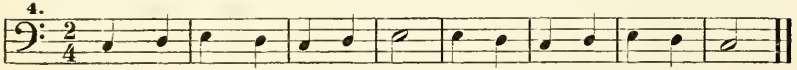
No. 3. Double Measure. Figures. Half Note. Bar. Double Bar.

Introducing tones, one and two.

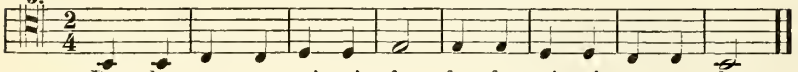
1.

2. 

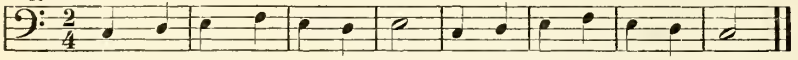
Tones one, two and three.

3. 

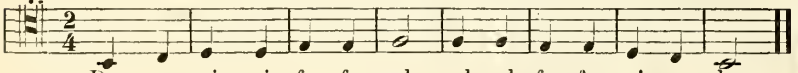
4. 

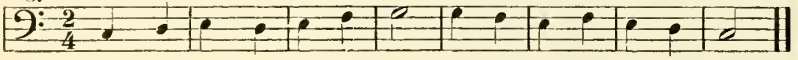
Tones one, two, three and four.

5. 

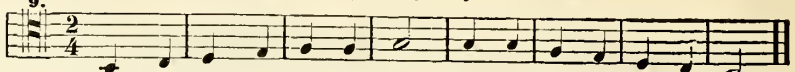
6. 

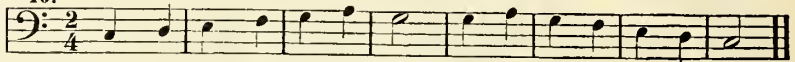
Tones one, two, three, four and five.

7. 

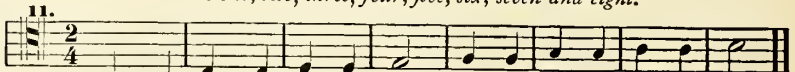
8. 

Tones one, two, three, four, five and six.

9. 

10. 

Tones one, two, three, four, five, six, seven and eight.

11. 

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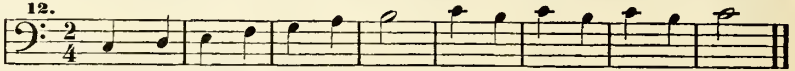
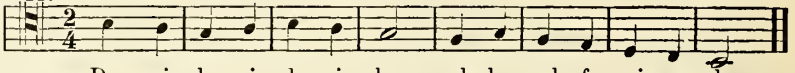
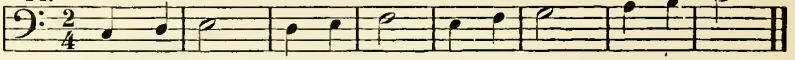
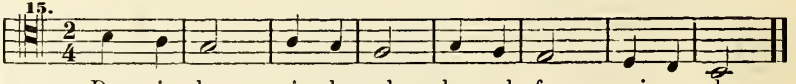
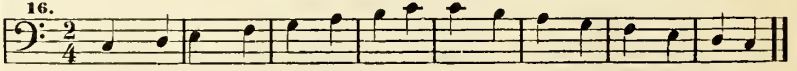
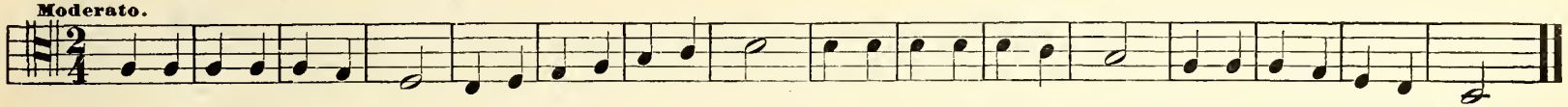

13. 

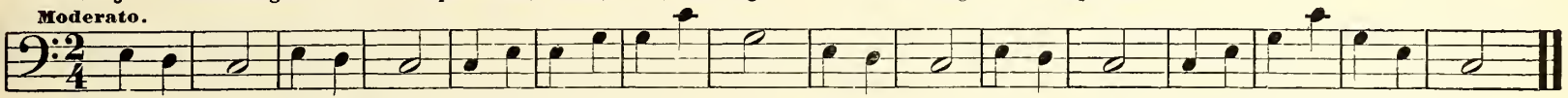
14. 

15. 

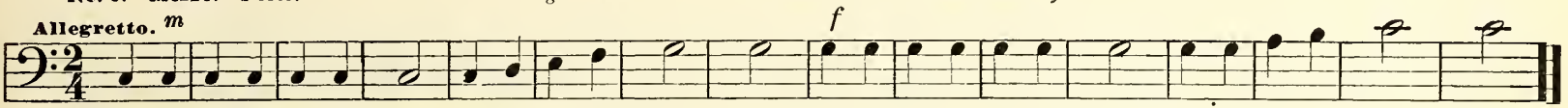
16.

[This page is inserted for those who desire a more gradual development of the scale.]

No. 4. Beating Time. Commencing on Five. *Give out the tone without obstruction from tongue, teeth, or lips.*

Down, up, down,up, Beat and sing, Re, mi, fa, sol, la, si, do. Earnest hearts and voices bring, as to-geth-er on we go.

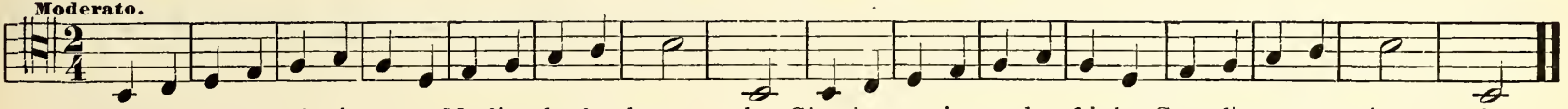
No. 5. Commencing on Three. Skips. One, Three, Five, and Eight. *Fill the lungs at each inspiration.*



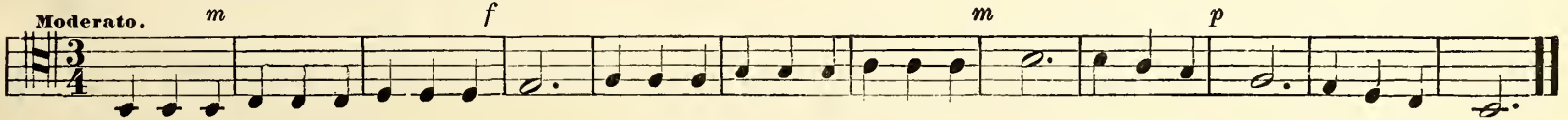
Three,two, one, three,two, one, Now the skips our voic-es try, Mi, re, do, mi, re, do. But we'll con-quer by and by.

No. 6. Mezzo. Forte. *Give the right sound to the vowels. Give out the consonants distinctly.*

When you see the let-ter M, Mez-zo you must sing, sir; But when F is writ-ten down, Make the mu-sic ring, sir.

No. 7. Piano. *Position. Breathing. Enunciation. Pronunciation.*

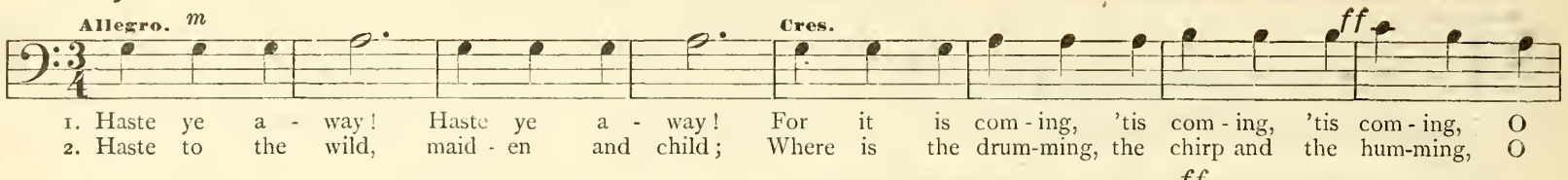


Mez-zo, for-te, and pi - a - no, Me-dium,loud and gen - tle Give them out in or-der fair-ly, Com-pli-cate or sim - ple.

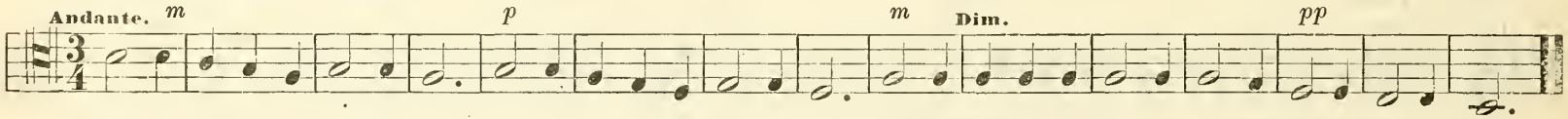
No. 8. Triple Measure. Dotted Half Notes.

Down, left, up, down, left, up,three,three,three, four, G, G, G, la, la, la, B, B, B, do, down, left, up, sol, four, three, two, do.

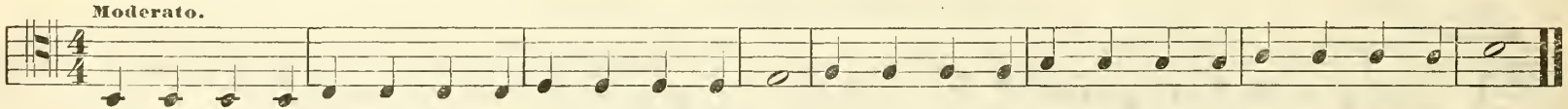
Now let the tones of the new meas-ure ring, For you will find it a ver-y good thing; ver-y good thing; ver-y good thing.

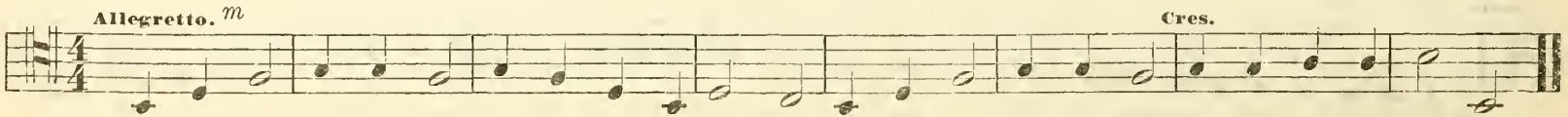
No. 9. Crescendo. Fortissimo.


Allegro.
m
Cres.
ff
1. Haste ye a - way! Haste ye a - way! For it is com - ing, 'tis com - ing, 'tis com - ing, O
2. Haste to the wild, maid - en and child; Where is the drum-ming, the chirp and the hum-ming, O
m
Cres.
ff
m
haste ye a - way, Haste ye a - way, For it is com - ing, the beau - ti - ful, day, beau - ti - ful day.
there Spring hath smil'd, Haste to the wild, Spring time is com - ing, sweet maid-en and child, maid - en and child.

No. 10. Diminuendo. Pianissimo.

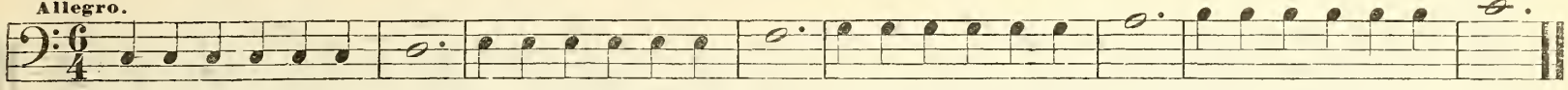

Andante.
m
p
m
Dim.
pp
1. Slow-ly sound-ing a - long the dell, Hear the tones of the ev'n - ing bell, Rest from la - bor its num - bers tell, Its plain-tive num-bers tell.
2. Soft - ly trill - ing a child - ish lay, Birds and bees 'mid the blos - soms gay, These we heard when the morn was gray, A sim - ple, bird-like lay.

No. 11. Quadruple Measure. Whole Note.

Moderato.
Down, left, right, up, down, left, right, up, three, three, three, three, four, G, G, G, G, la, la, la, la, down, left, right, up, eight.
1. E - ven meas - ure, what a pleas - ure 'Tis the time to keep; High-er mount-ing, to the count - ing, as we on - ward sweep.
2. Roll for - ev - er, rap - id riv - er, Thine a sweet - er song. On thy bo - som hill-side blos-som Sea-ward floats a - long.

No. 12. *Position. Breathing. Enunciation. Pronunciation. Articulation. Throat and mouth opened naturally.*

Allegretto.
m
Cres.
1. Bird - ie sweet, Bird - ie sweet, where may you be go - ing? From the North, Hast-en South, Fear-ful winds are blow - ing.
2. Bird - ie sweet, Bird - ie sweet, When you are re - turn - ing, Come to me, Let me see What new songs you're learn-ing.

No. 13. Sextuple Measure. Dotted Whole Note.

Allegro.



Down, left, left, right, up, up, re, down, left, left, right, up, up, fa, down, left, left, right, up, up, la, down, left, left, right, up, up, do.

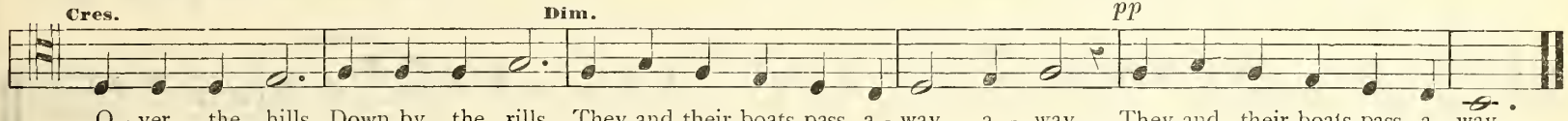
Clear and firm, hold the tones long, Take the breath well to sus - tain, Strive in each line of the song, Time and good tone to main-tain.

No. 14.

Moderato. *m* *p*

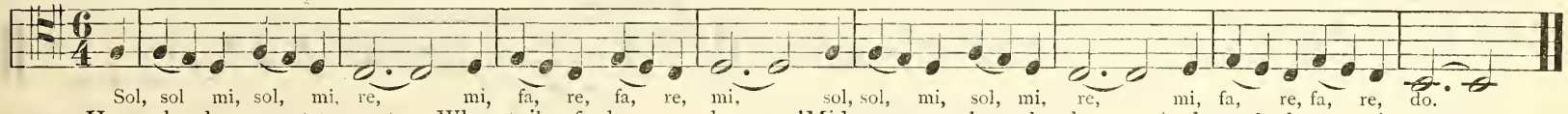
1. Where! where! where are they gone, Where! where! Wil - liam and John? Why have they left us to - day?
2. There! there! beau - ti - ful streams, There! there! how like our dreams, On through the val - ley they wind;

Cres. Dim. *pp*



O - ver the hills, Down by the rills, They and their boats pass a - way, a - way, They and their boats pass a - way.
Oh! at their plays, See our es - trays, While we are left here be - hind, be - hind, While we are left here be - hind.

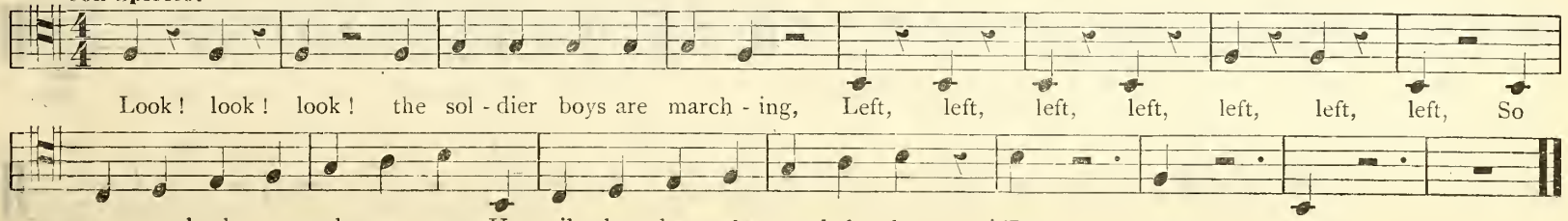
No. 15. Beginning on last beat in Measure. Two Tones to one Syllable. Legato Mark. Tie.

Andantino.

Sol, sol mi, sol, mi, re, mi, fa, re, fa, re, mi, sol, sol, mi, sol, mi, re, mi, fa, re, fa, re, do.

How calm, how sweet to rest, When toils of day are done, 'Mid scenes we love the best, And watch the set - ting sun.

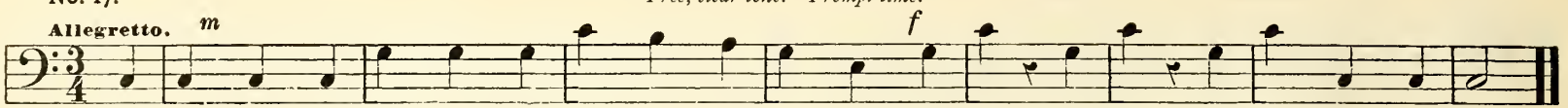
No. 16. Rests. (Quarter, Half, Dotted Half and Whole.)

Con Spirito.



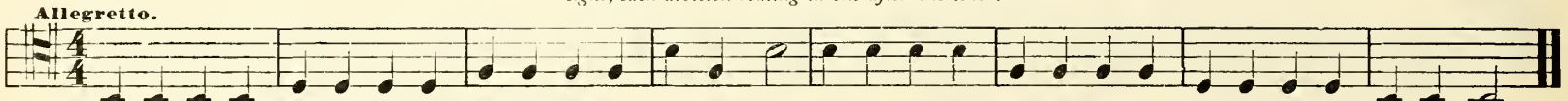
Look! look! look! the sol - dier boys are march - ing, Left, left, left, left, left, left, left, So on - ward al - to - geth - er move, Un - til they hear the word they love, Halt! halt! halt!

No. 17. *Free, clear tone. Prompt time.*

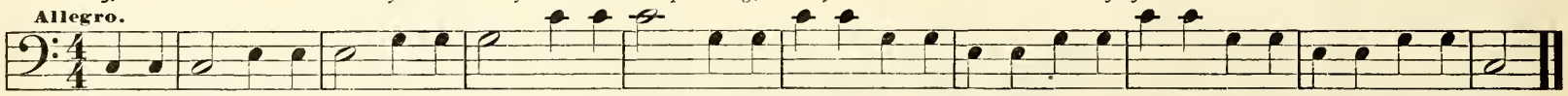


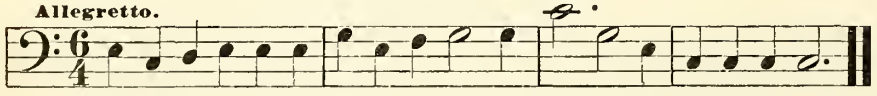
1. O gay - ly the plow - man his ox - en is call - ing, Gee up! Gee up! Haw Bright, now come here.
2. A - round them the dead leaves are qui - et - ly fall - ing, How gay the day, How bright and how clear.

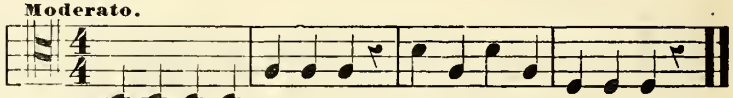
No. 18. Round. *First divide the class into two divisions, and let one come in after the other has sung one measure. Then divide into three, then into four, and so on to eight, each division coming in one after the other.*

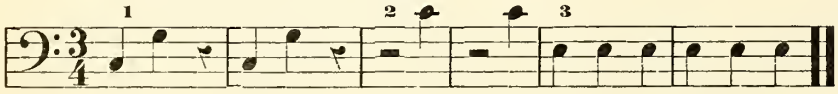


Now come on, you can-not catch us, For we have the start you know, Hear them say what we are say - ing, As we on to - geth - er go.

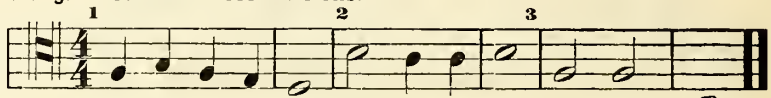
No. 19. Round. *This may have as many divisions as the preceding, but they must commence on the last half of the measure.*

Fol - low me, Fol-low me, Fol - low me, Fol-low, me, Fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me.

No. 20. Round. *This may also have as many divisions as it has measures. Each beginning on the full measure.*

Little Phil. Prize, when he open'd his eyes, Said ha! ha! 'tis time to arise.

No. 21. Round. *As many divisions as measures.*

Piping up so clear and strong, Cuckoo, Cuckoo, hear the song.

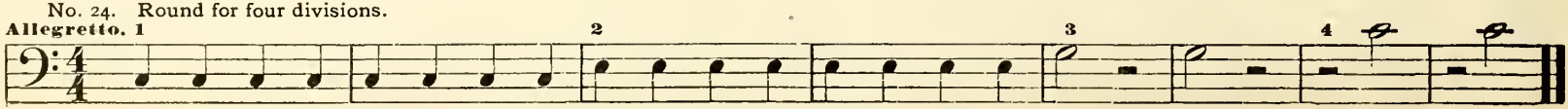
No. 22. Round for three divisions.

Johnny! Johnny! What? what? So we keep calling him.

No. 23. Round for three divisions.



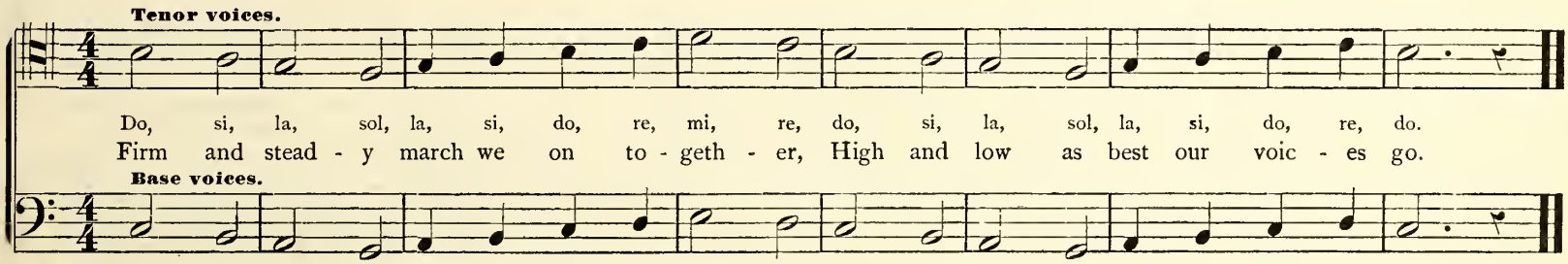
Pret-ty lit - tle May, Go not a - way, Oh, do stay.

No. 24. Round for four divisions.

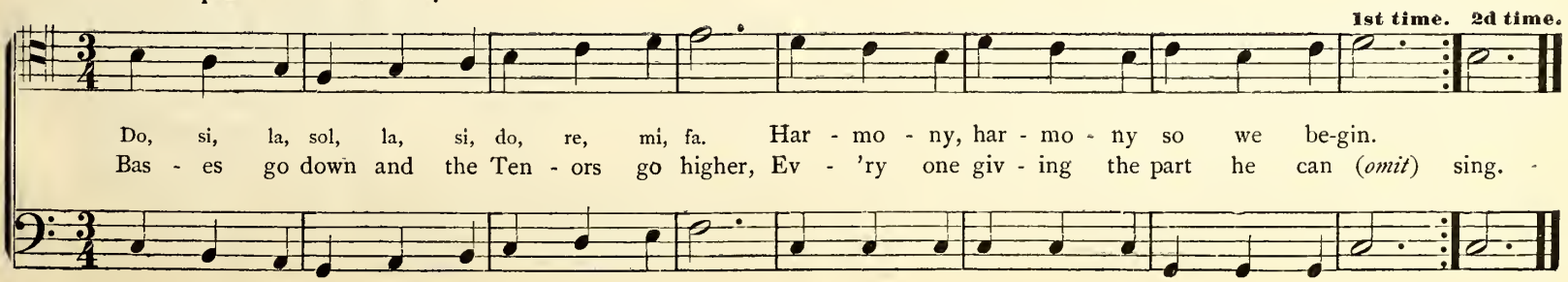


Now the black-smith's arm is swing-ing, And his cheer - ful song is sing - ing, Cling, cling, Clang, clang.

No. 25. Higher and lower tones of the Key. Division of voices.

A key includes tones higher and lower than voices can give—higher and lower even than instruments can give. The characteristics of a key may, however, be manifested by seven tones in connection with any key-note. If the tones be given from one key-note *up* to another key-note or from one key-note *down* to another, a key will be manifested, or if a key-note and the tones from it up to five, then down to five be given, or up to four and down to four—or to two, or three, or any other point in the key, the main characteristics of the key will be manifested. This is because every succeeding *seven tones* of a key have the same relationship to each other. Sing one, two, three, or one, three, five, or eight, seven, six from any key-note and you have the same tune as to pitch. The key-note is regarded as *one* when going above it, and eight when going below it. Every key-note is sometimes one and sometimes eight. The tone of the key next above the key-note is always *two*, the one next below it always *seven*, etc. The syllable do is used for one or eight, re for two, si for seven, etc. In this lesson the tenor and base voices have the same tones, the tenors beginning with a higher key-note, and the bases with a lower one.

Tenor voices.
Do, si, la, sol, la, si, do, re, mi, re, do, si, la, sol, la, si, do, re, do.
Firm and stead - y march we on to - geth - er, High and low as best our voic - es go.
Base voices.

No. 26. Repeat. 1st and 2d time.


1st time. 2d time.
Do, si, la, sol, la, si, do, re, mi, fa. Har - mo - ny, har - mo - ny so we be-gin.
Bas - es go down and the Ten - ors go higher, Ev - 'ry one giv - ing the part he can (*omit*) sing.

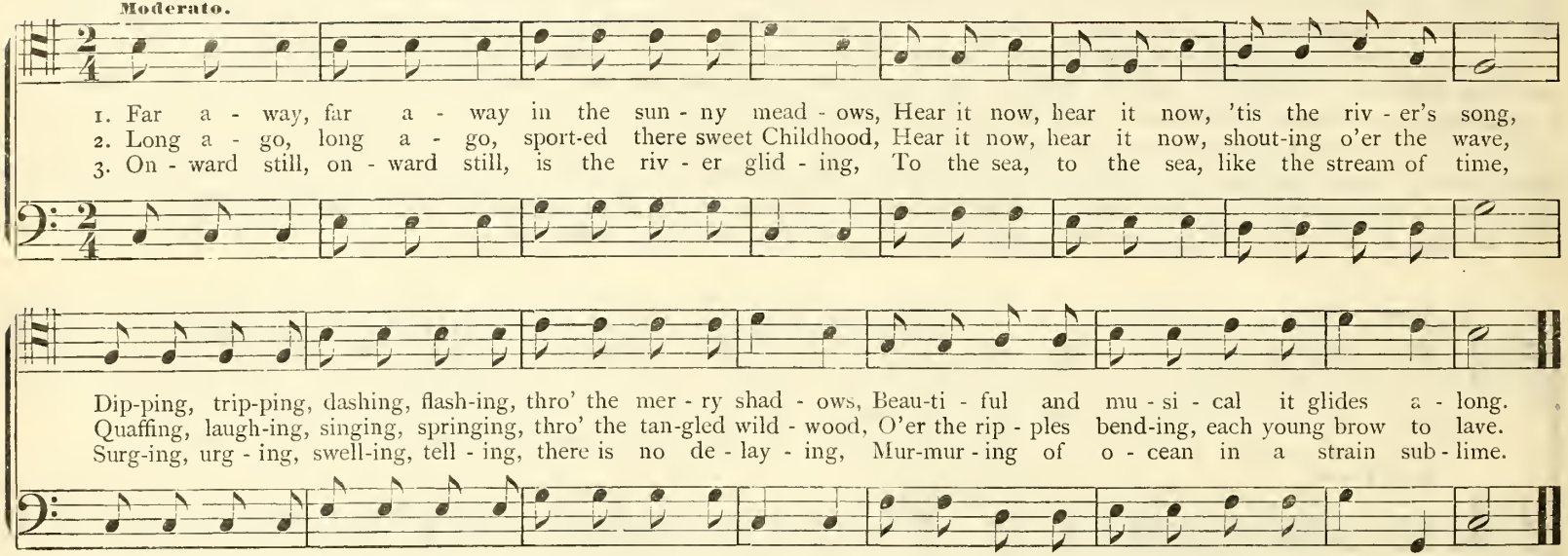
No. 28.

Eighth Notes.

THE RIVER'S SONG.

Avoid a hollow, somber tone.

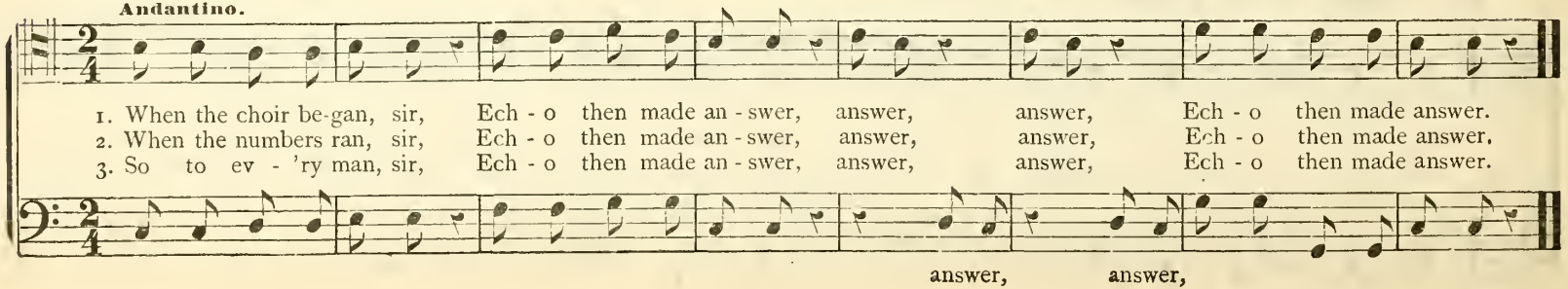
Moderato.


1. Far a - way, far a - way in the sun - ny mead - ows, Hear it now, hear it now, 'tis the riv - er's song,
2. Long a - go, long a - go, sport-ed there sweet Childhood, Hear it now, hear it now, shout-ing o'er the wave,
3. On - ward still, on - ward still, is the riv - er glid - ing, To the sea, to the sea, like the stream of time,
Dip-ping, trip-ping, dashing, flash-ing, thro' the mer - ry shad - ows, Beau-ti - ful and mu - si - cal it glides a - long.
Quaffing, laugh-ing, singing, springing, thro' the tan-gled wild - wood, O'er the rip - ples bend-ing, each young brow to lave.
Surg-ing, urg - ing, swell-ing, tell - ing, there is no de - lay - ing, Mur-mur - ing of o - cean in a strain sub - lime.

No. 29.

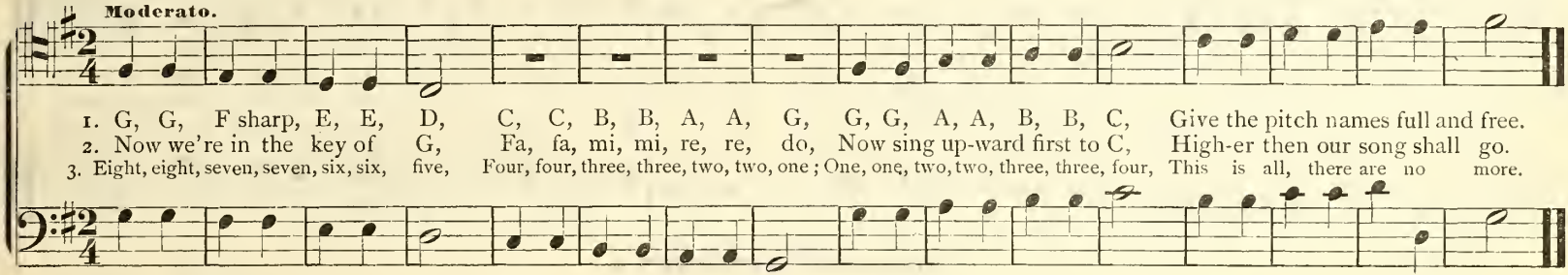
WHEN THE CHOIR BEGAN, SIR.

Andantino.


1. When the choir be-gan, sir, Ech - o then made an - swer, answer, answer, Ech - o then made answer.
2. When the numbers ran, sir, Ech - o then made an - swer, answer, answer, Ech - o then made answer.
3. So to ev - 'ry man, sir, Ech - o then made an - swer, answer, answer, Ech - o then made answer.
answer, answer,

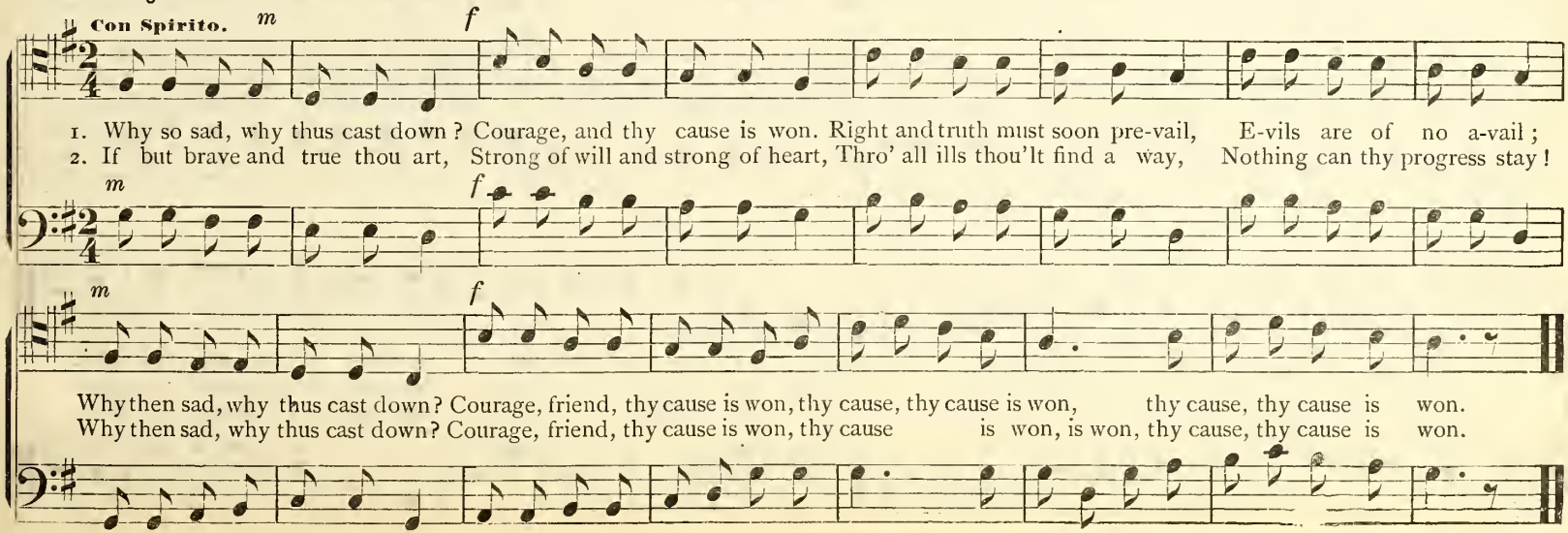
No. 30. **NEW TONE.** (F sharp.)—Key of G and its representation. Signature.

Drop out F from the tones we have been singing and use F sharp instead, and the G's will be key-notes instead of the C's. Key relationship does not change, but it may be founded on C or G, or any other pitch. To make the staffs represent the key of G, it is only necessary to make the degrees that stood for F (which we do *not* want) stand for F sharp, (which we *do* want.) [For a good way of introducing this subject, see Normal Musical Hand-book.]


Moderato.
1. G, G, F sharp, E, E, D, C, C, B, B, A, A, G, G, G, A, A, B, B, C, Give the pitch names full and free.
2. Now we're in the key of G, Fa, fa, mi, mi, re, re, do, Now sing up-ward first to C, High-er then our song shall go.
3. Eight, eight, seven, seven, six, six, five, Four, four, three, three, two, two, one; One, one, two, two, three, three, four, This is all, there are no more.

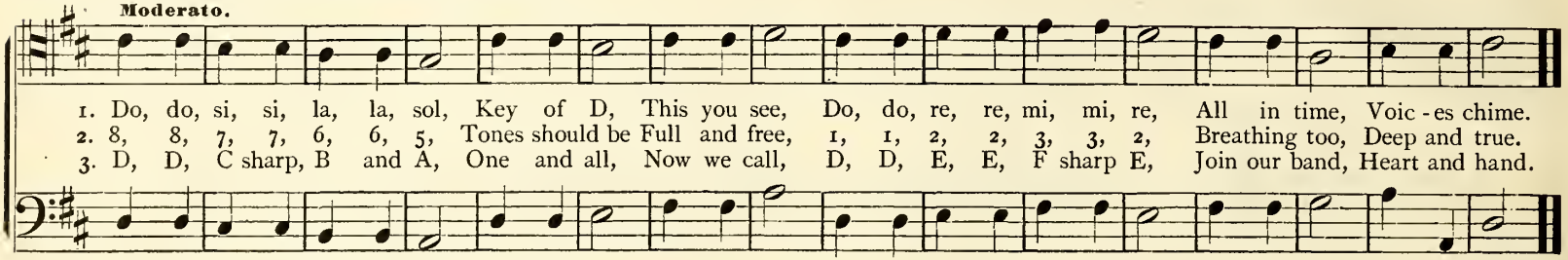
No. 31.
Dotted Quarter Notes.

THY CAUSE IS WON.

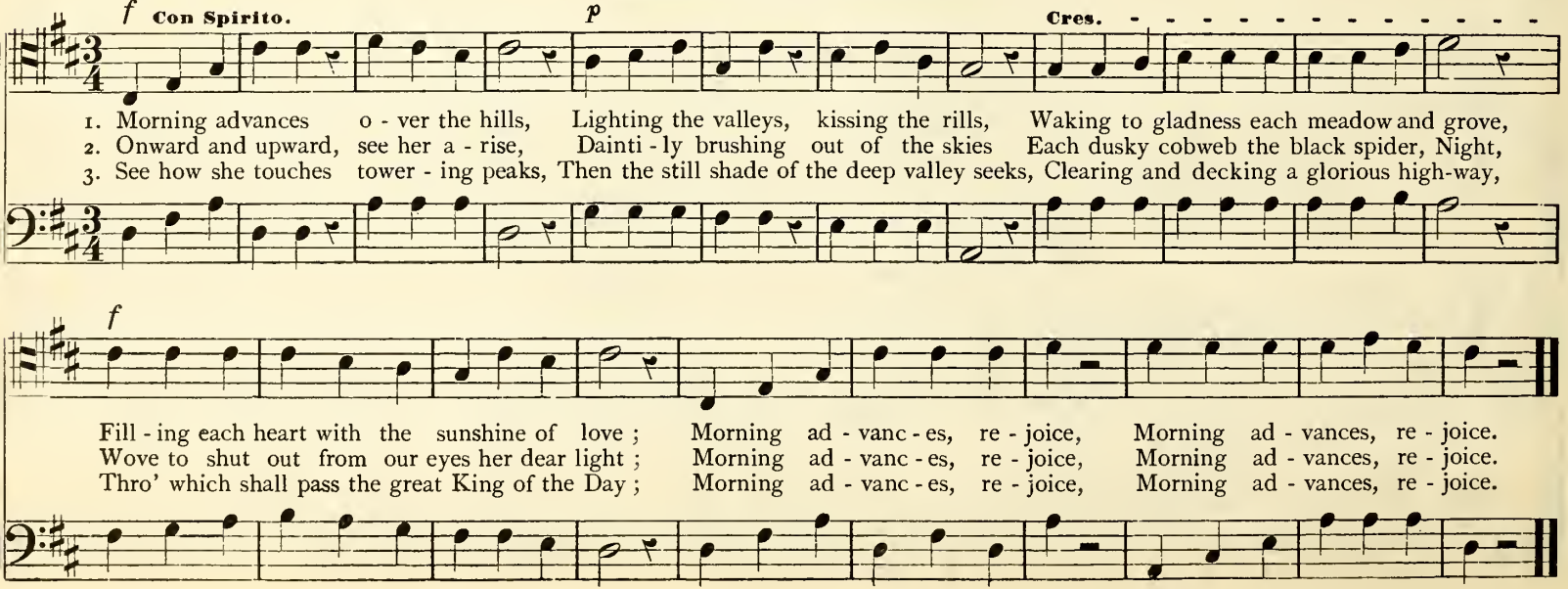

Con Spirito.
m
f
1. Why so sad, why thus cast down? Courage, and thy cause is won. Right and truth must soon pre-vail, E-vils are of no a-vail;
2. If but brave and true thou art, Strong of will and strong of heart, Thro' all ills thou'lt find a way, Nothing can thy progress stay!
Why then sad, why thus cast down? Courage, friend, thy cause is won, thy cause, thy cause is won, thy cause, thy cause is won.
Why then sad, why thus cast down? Courage, friend, thy cause is won, thy cause is won, is won, thy cause, thy cause is won.

No. 32. **NEW TONE. (C Sharp)—Key of D and its representation.**

Having the tones of the key of G in mind, drop out C and substitute C sharp, and the key of D will be the result. Key relationships will then have the tone D for their center or key-note.

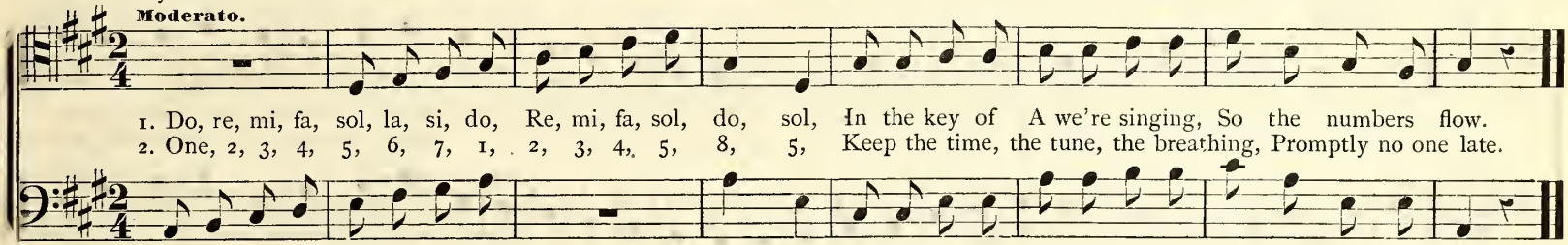

Moderato.
1. Do, do, si, si, la, la, sol, Key of D, This you see, Do, do, re, re, mi, mi, re, All in time, Voic - es chime.
2. 8, 8, 7, 7, 6, 6, 5, Tones should be Full and free, 1, 1, 2, 2, 3, 3, 2, Breathing too, Deep and true.
3. D, D, C sharp, B and A, One and all, Now we call, D, D, E, E, F sharp E, Join our band, Heart and hand.

No. 33. **MORNING ADVANCES.**

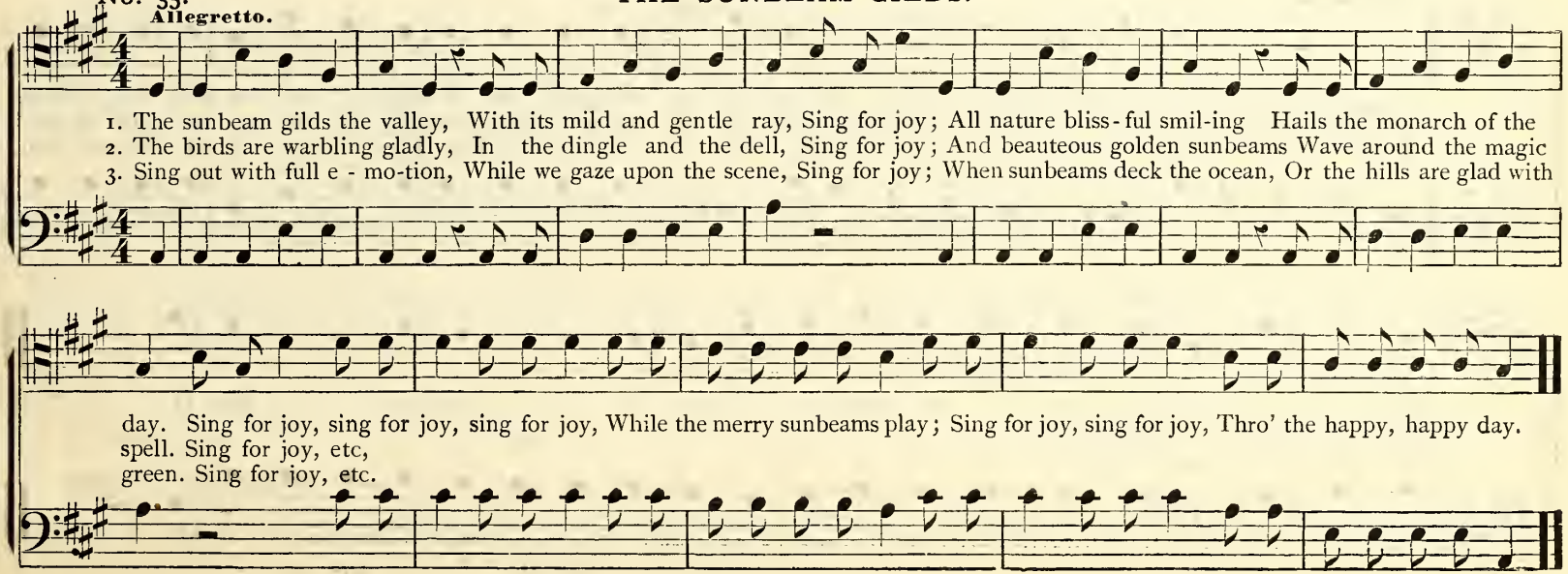

f Con Spirito.
p
Cres.
1. Morning advances o - ver the hills, Lighting the valleys, kissing the rills, Waking to gladness each meadow and grove,
2. Onward and upward, see her a - rise, Dainti - ly brushing out of the skies Each dusky cobweb the black spider, Night,
3. See how she touches tower - ing peaks, Then the still shade of the deep valley seeks, Clearing and decking a glorious high-way,
f
Fill - ing each heart with the sunshine of love ; Morning ad - vanc - es, re - joice, Morning ad - vances, re - joice.
Wove to shut out from our eyes her dear light ; Morning ad - vanc - es, re - joice, Morning ad - vances, re - joice.
Thro' which shall pass the great King of the Day ; Morning ad - vanc - es, re - joice, Morning ad - vances, re - joice.

No. 34. **NEW TONE. (G Sharp)—Key of A and its representation.**

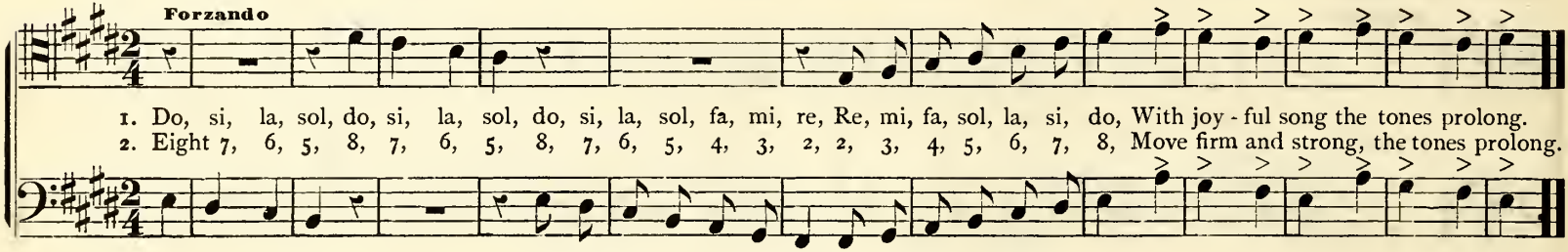
The tones A, B, C sharp, D, E, F sharp, and G sharp, constitute the family or Key of A. Same relationships as before only taking A for center or key-note.


Moderato.
1. Do, re, mi, fa, sol, la, si, do, Re, mi, fa, sol, do, sol, In the key of A we're singing, So the numbers flow.
2. One, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 8, 5, Keep the time, the tune, the breathing, Promptly no one late.

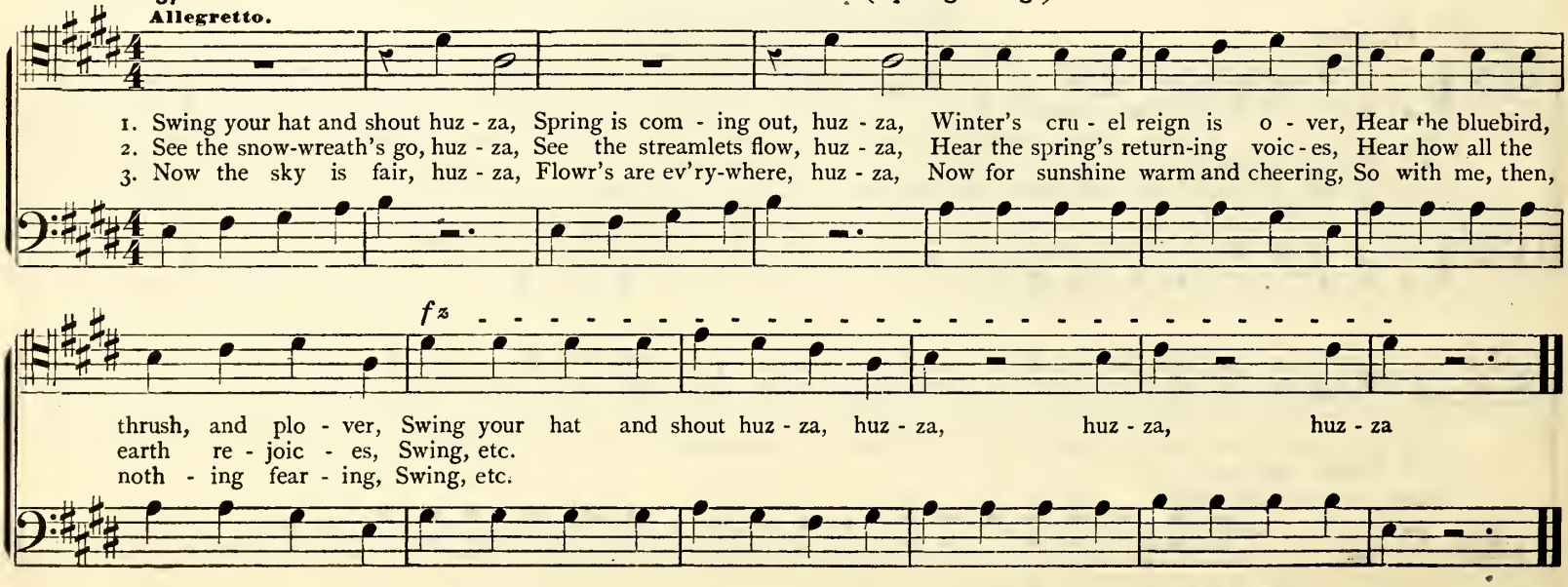
No. 35. **THE SUNBEAM GILDS.**


Allegretto.
1. The sunbeam gilds the valley, With its mild and gentle ray, Sing for joy; All nature bliss-ful smil-ing Hails the monarch of the
2. The birds are warbling gladly, In the dingle and the dell, Sing for joy; And beauteous golden sunbeams Wave around the magic
3. Sing out with full e - mo-tion, While we gaze upon the scene, Sing for joy; When sunbeams deck the ocean, Or the hills are glad with
day. Sing for joy, sing for joy, sing for joy, While the merry sunbeams play; Sing for joy, sing for joy, Thro' the happy, happy day.
spell. Sing for joy, etc,
green. Sing for joy, etc.

No. 36 **NEW TONE. (D sharp)—Key of E and its representation.**

The tones E, F sharp, G sharp, A, B, C sharp, and D sharp establish key relationship with E for key-note.
Practice *organ tones, staccato tones* and *forzando tones*, and make use of Forzando in the last part of both these lessons.

Forzando
1. Do, si, la, sol, do, si, la, sol, do, si, la, sol, fa, mi, re, Re, mi, fa, sol, la, si, do, With joy - ful song the tones prolong.
2. Eight 7, 6, 5, 8, 7, 6, 5, 8, 7, 6, 5, 4, 3, 2, 2, 3, 4, 5, 6, 7, 8, Move firm and strong, the tones prolong.

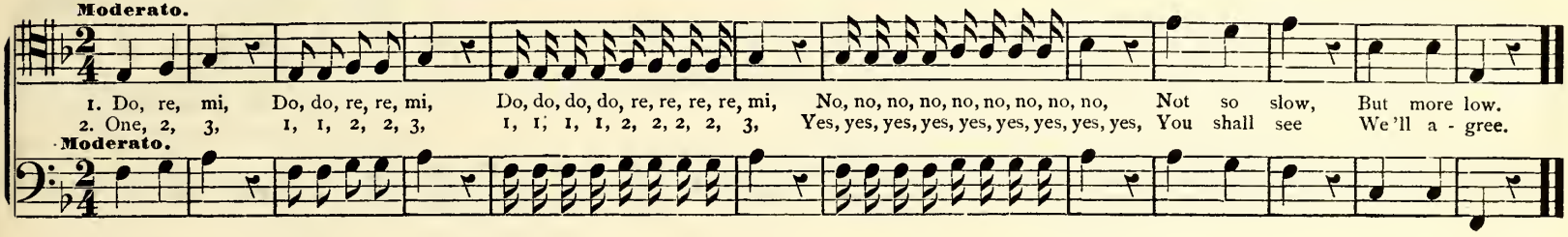
No. 37. **SWING YOUR HAT.** (Spring Song.)


Allegretto.
1. Swing your hat and shout huz - za, Spring is com - ing out, huz - za, Winter's cru - el reign is o - ver, Hear the bluebird,
2. See the snow-wreath's go, huz - za, See the streamlets flow, huz - za, Hear the spring's return-ing voic - es, Hear how all the
3. Now the sky is fair, huz - za, Flowr's are ev'ry-where, huz - za, Now for sunshine warm and cheering, So with me, then,
fz
thrush, and plo - ver, Swing your hat and shout huz - za, huz - za, huz - za, huz - za
earth re - joic - es, Swing, etc.
noth - ing fear - ing, Swing, etc.
huz - za, huz - za,

No. 38. NEW TONE. (B Flat.)—Key of F and its representation.

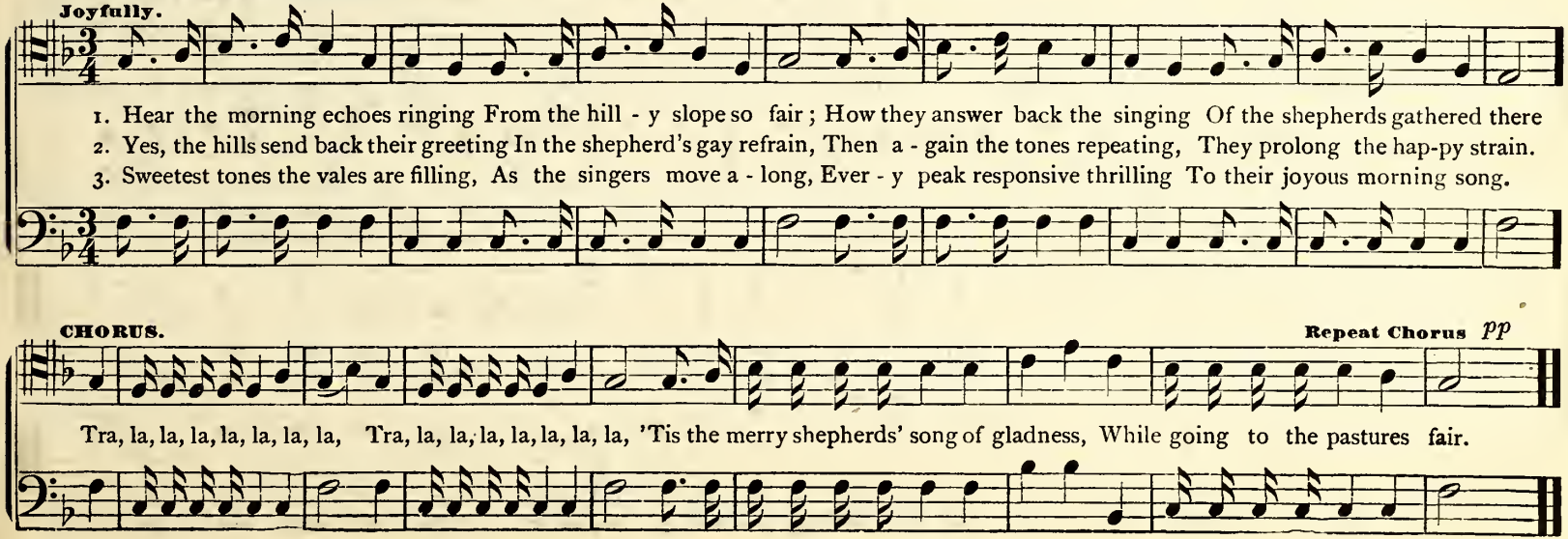
Sixteenth Notes.

The pitch between A and B is sometimes named B flat. From the tones that compose the key of C, omit B and substitute B flat and a new key will be the result—the key relationships which never change will take F for key-note.


Moderato.
1. Do, re, mi, Do, do, re, re, mi, Do, do, do, do, re, re, re, re, mi, No, no, no, no, no, no, no, no, no, Not so slow, But more low.
2. One, 2, 3, 1, 1, 2, 2, 3, 1, 1, 1, 1, 2, 2, 2, 2, 3, Yes, yes, yes, yes, yes, yes, yes, yes, yes, You shall see We'll a - gree.
Moderato.

No. 39. THE MORNING ECHOES.

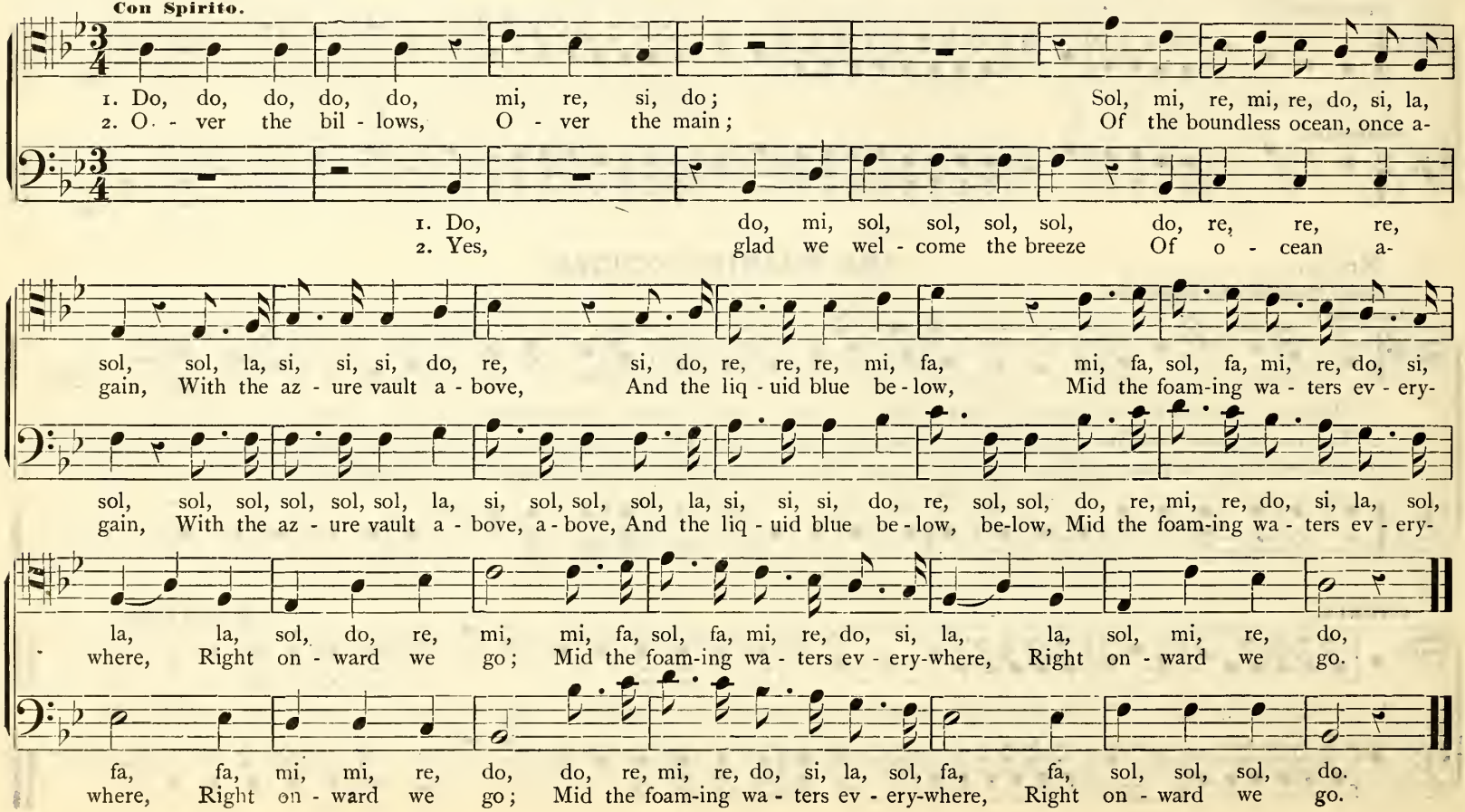
Dotted Eighths and Sixteenths.


Joyfully.
1. Hear the morning echoes ringing From the hill - y slope so fair; How they answer back the singing Of the shepherds gathered there
2. Yes, the hills send back their greeting In the shepherd's gay refrain, Then a - gain the tones repeating, They prolong the hap-py strain.
3. Sweetest tones the vales are filling, As the singers move a - long, Ever - y peak responsive thrilling To their joyous morning song.
CHORUS.
Repeat Chorus pp
Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, 'Tis the merry shepherds' song of gladness, While going to the pastures fair.

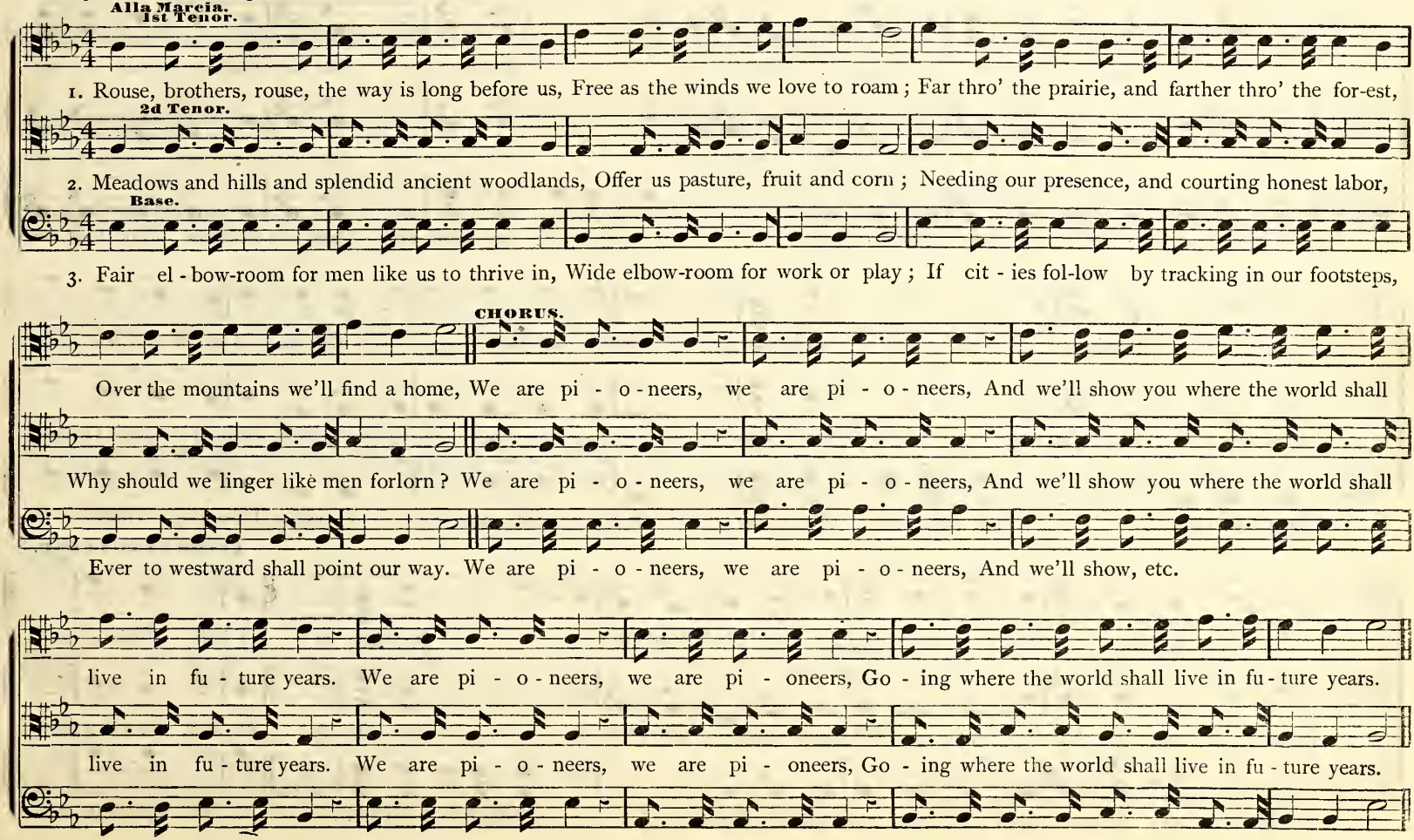
No. 40.

OVER THE BILLOWS.

NEW TONE (B Flat).—Key of B Flat and its Representation.

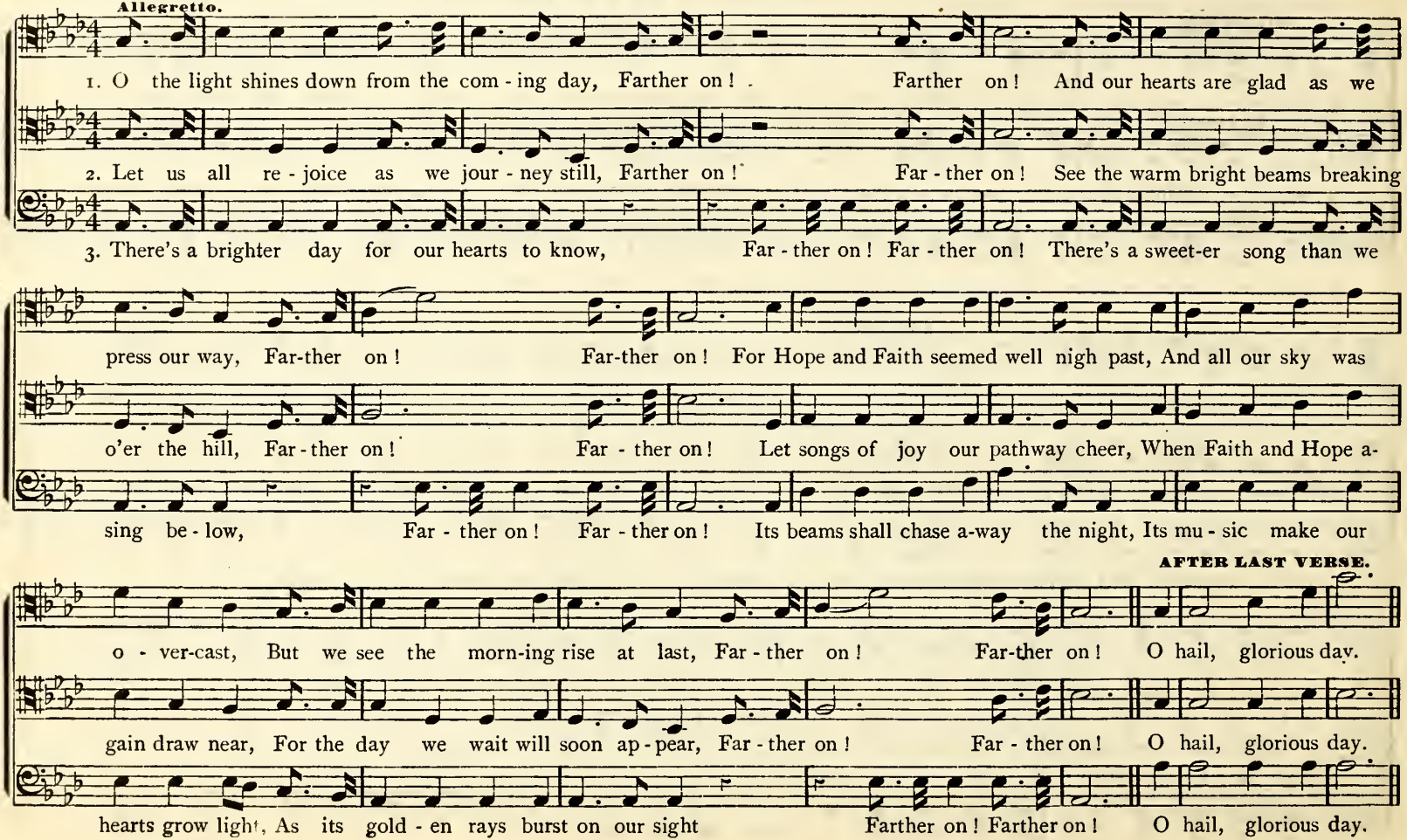
The tones B flat, C, D, E flat, F, G, and A, make the Key of B flat. The staffs are made to represent this key by characters called flats, which enable some of their degrees to represent the new pitches.

Con Spirito.
1. Do, do, do, do, do, mi, re, si, do; Sol, mi, re, mi, re, do, si, la,
2. O - ver the bil - lows, O - ver the main; Of the boundless ocean, once a-
1. Do, do, mi, sol, sol, sol, sol, do, re, re, re,
2. Yes, glad we wel - come the breeze Of o - cean a-
sol, sol, la, si, si, si, do, re, si, do, re, re, re, mi, fa, mi, fa, sol, fa, mi, re, do, si,
gain, With the az - ure vault a - bove, And the liq - uid blue be - low, Mid the foam-ing wa - ters ev - ery-
sol, sol, sol, sol, sol, sol, la, si, sol, sol, sol, la, si, si, si, do, re, sol, sol, do, re, mi, re, do, si, la, sol,
gain, With the az - ure vault a - bove, a - bove, And the liq - uid blue be - low, be-low, Mid the foam-ing wa - ters ev - ery-
la, la, sol, do, re, mi, mi, fa, sol, fa, mi, re, do, si, la, la, sol, mi, re, do,
where, Right on - ward we go; Mid the foam-ing wa - ters ev - ery-where, Right on - ward we go.
fa, fa, mi, mi, re, do, do, re, mi, re, do, si, la, sol, fa, fa, sol, sol, sol, do.
where, Right on - ward we go; Mid the foam-ing wa - ters ev - ery-where, Right on - ward we go.

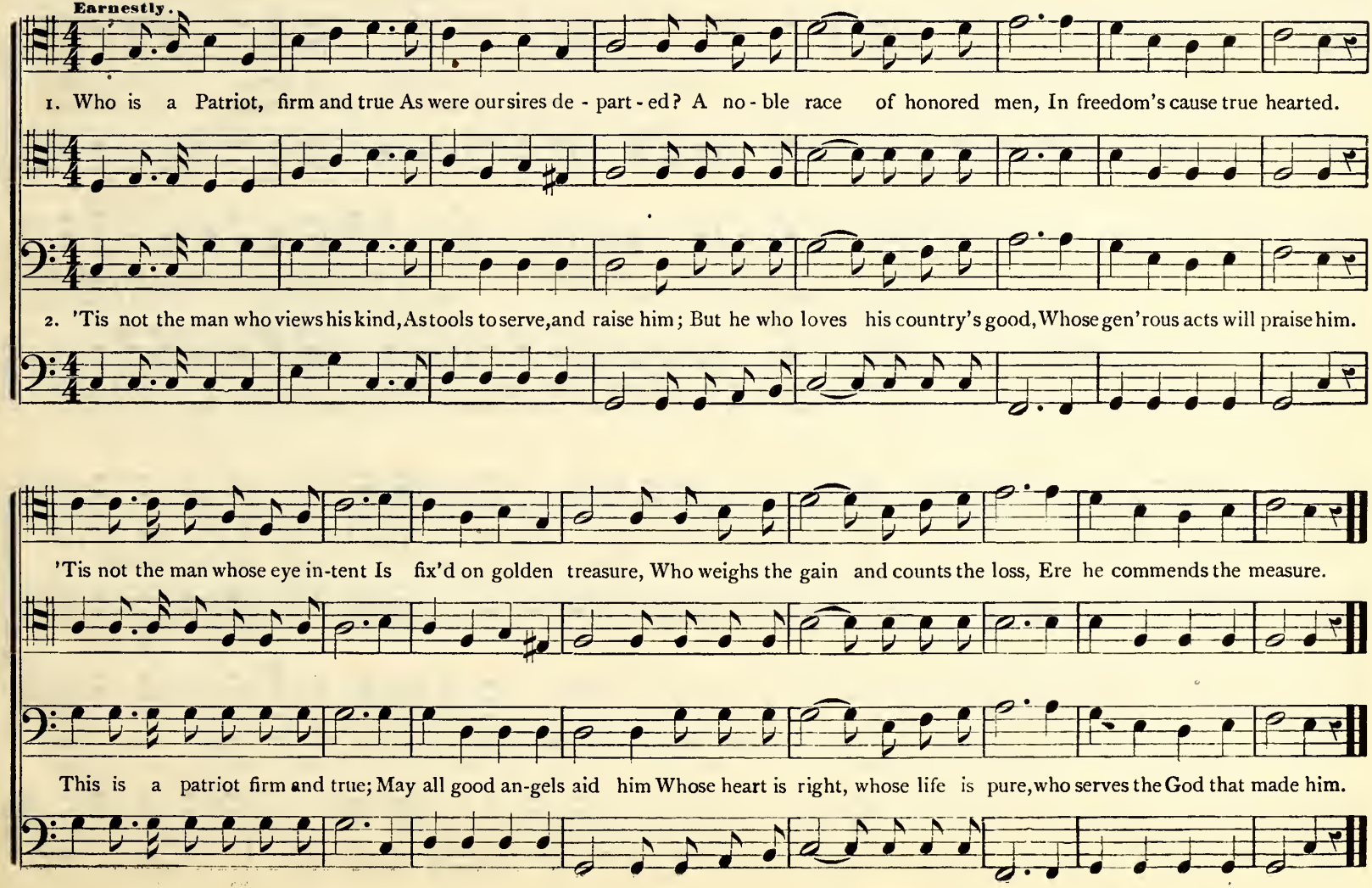
No. 41. WE ARE PIONEERS.

Key of E Flat and representation. Representation and reading similar to Key of E. Singing in three parts.

Alla Marcia.
1st Tenor.
1. Rouse, brothers, rouse, the way is long before us, Free as the winds we love to roam; Far thro' the prairie, and farther thro' the for-est,
2d Tenor.
2. Meadows and hills and splendid ancient woodlands, Offer us pasture, fruit and corn; Needing our presence, and courting honest labor,
Base.
3. Fair el - bow-room for men like us to thrive in, Wide elbow-room for work or play; If cit - ies fol-low by tracking in our footsteps,
CHORUS.
Over the mountains we'll find a home, We are pi - o - neers, we are pi - o - neers, And we'll show you where the world shall
Why should we linger like men forlorn? We are pi - o - neers, we are pi - o - neers, And we'll show you where the world shall
Ever to westward shall point our way. We are pi - o - neers, we are pi - o - neers, And we'll show, etc.
live in fu - ture years. We are pi - o - neers, we are pi - oneers, Go - ing where the world shall live in fu - ture years.
live in fu - ture years. We are pi - o - neers, we are pi - oneers, Go - ing where the world shall live in fu - ture years.

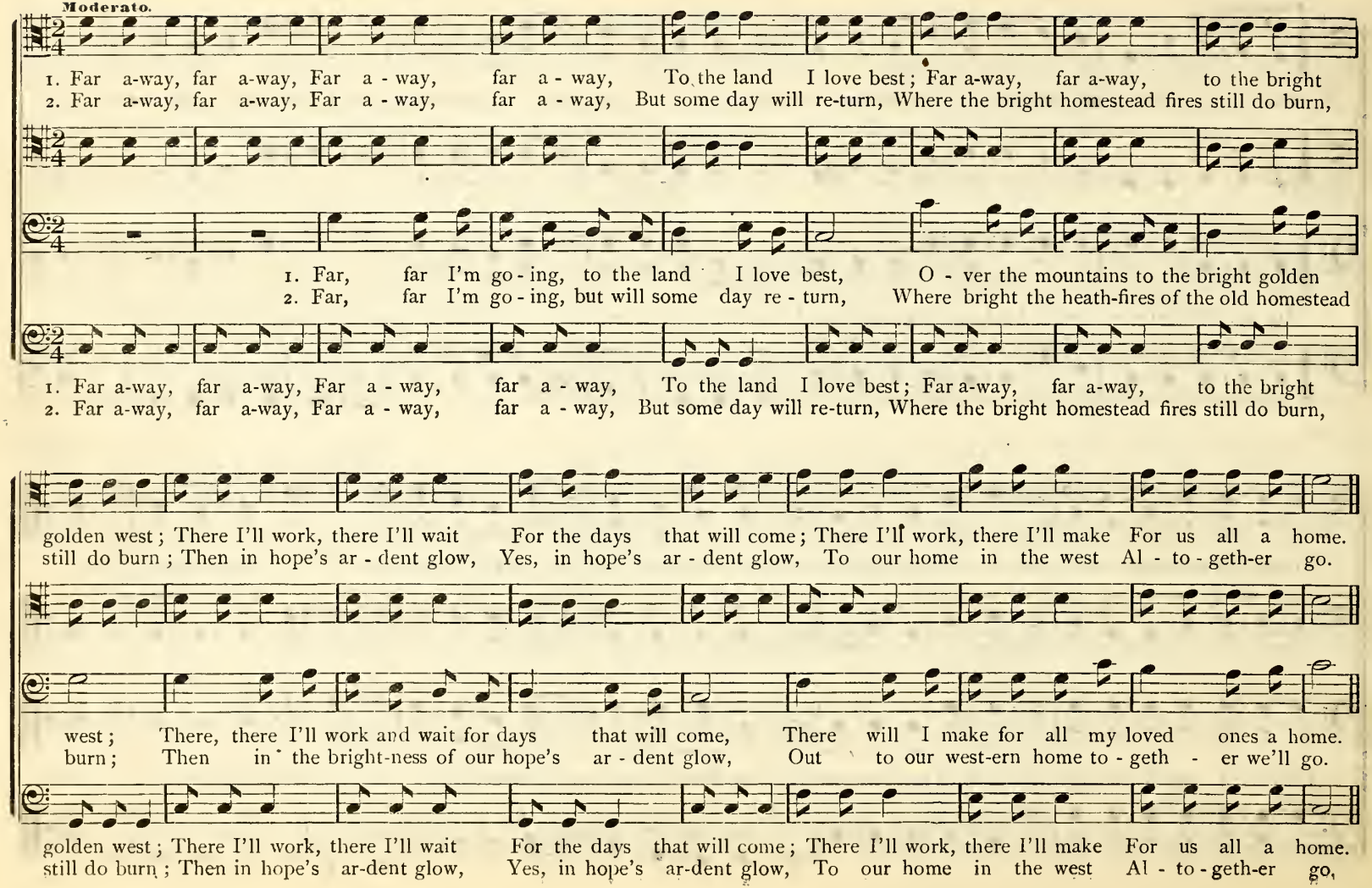
No. 42.

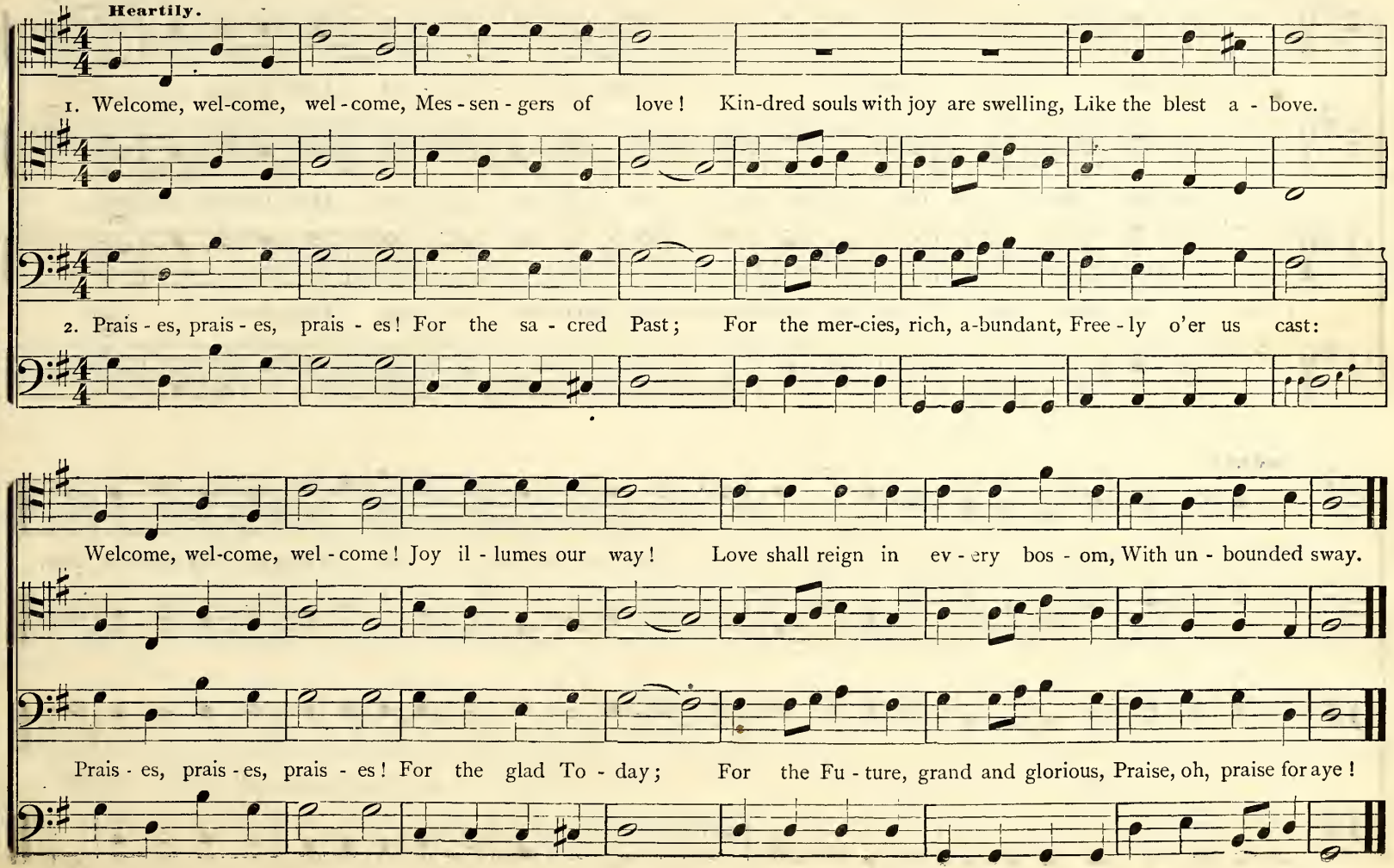
FARTHER ON.

Key of A flat and its representation. This key reads like the key of A on the staff.

Allegretto.
1. O the light shines down from the com - ing day, Farther on! Farther on! And our hearts are glad as we
2. Let us all re - joice as we jour - ney still, Farther on! Far - ther on! See the warm bright beams breaking
3. There's a brighter day for our hearts to know, Far - ther on! Far - ther on! There's a sweet-er song than we
press our way, Far-ther on! Far-ther on! For Hope and Faith seemed well nigh past, And all our sky was
o'er the hill, Far - ther on! Far - ther on! Let songs of joy our pathway cheer, When Faith and Hope a-
sing be - low, Far - ther on! Far - ther on! Its beams shall chase a-way the night, Its mu - sic make our
AFTER LAST VERSE.
o - ver-cast, But we see the morn-ing rise at last, Far - ther on! Far-ther on! O hail, glorious day.
gain draw near, For the day we wait will soon ap - pear, Far - ther on! Far - ther on! O hail, glorious day.
hearts grow light, As its gold - en rays burst on our sight Farther on! Farther on! O hail, glorious day.

The True Patriot.

Earnestly.
1. Who is a Patriot, firm and true As were our sires de - part - ed? A no - ble race of honored men, In freedom's cause true hearted.
2. 'Tis not the man who views his kind, As tools to serve, and raise him; But he who loves his country's good, Whose gen'rous acts will praise him.
'Tis not the man whose eye in-tent Is fix'd on golden treasure, Who weighs the gain and counts the loss, Ere he commends the measure.
This is a patriot firm and true; May all good an-gels aid him Whose heart is right, whose life is pure, who serves the God that made him.

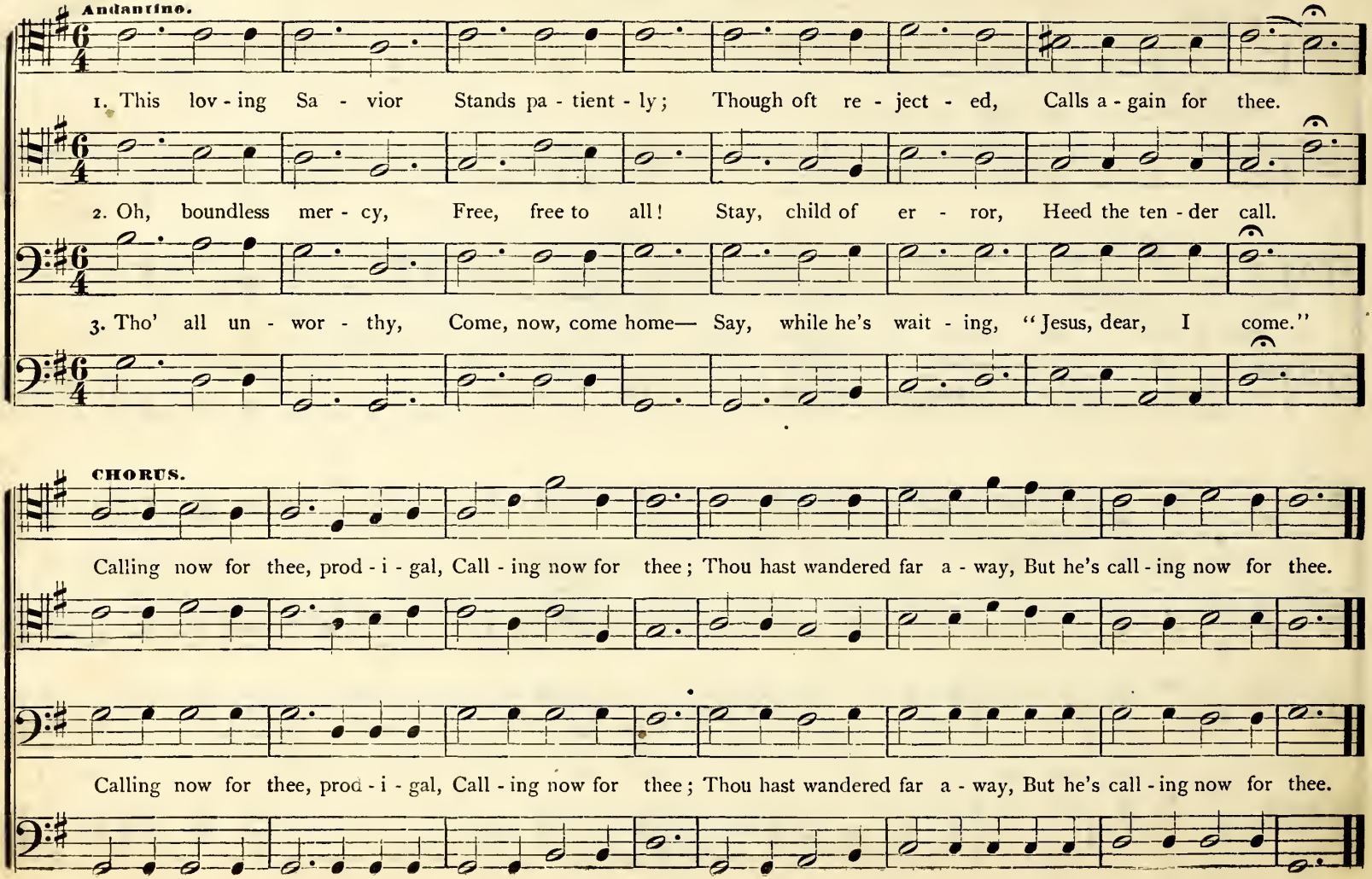
Far, Far I'm Going. (1st base obligato.)

G. F. R.

Moderato.
1. Far a-way, far a-way, Far a - way, far a - way, To the land I love best; Far a-way, far a-way, to the bright
2. Far a-way, far a-way, Far a - way, far a - way, But some day will re-turn, Where the bright homestead fires still do burn,
1. Far, far I'm go - ing, to the land I love best, O - ver the mountains to the bright golden
2. Far, far I'm go - ing, but will some day re - turn, Where bright the heath-fires of the old homestead
1. Far a-way, far a-way, Far a - way, far a - way, To the land I love best; Far a-way, far a-way, to the bright
2. Far a-way, far a-way, Far a - way, far a - way, But some day will re-turn, Where the bright homestead fires still do burn,
golden west; There I'll work, there I'll wait For the days that will come; There I'll work, there I'll make For us all a home.
still do burn; Then in hope's ar - dent glow, Yes, in hope's ar - dent glow, To our home in the west Al - to - geth-er go.
west; There, there I'll work and wait for days that will come, There will I make for all my loved ones a home.
burn; Then in the bright-ness of our hope's ar - dent glow, Out to our west-ern home to - geth - er we'll go.
golden west; There I'll work, there I'll wait For the days that will come; There I'll work, there I'll make For us all a home.
still do burn; Then in hope's ar-dent glow, Yes, in hope's ar-dent glow, To our home in the west Al - to - geth-er go,

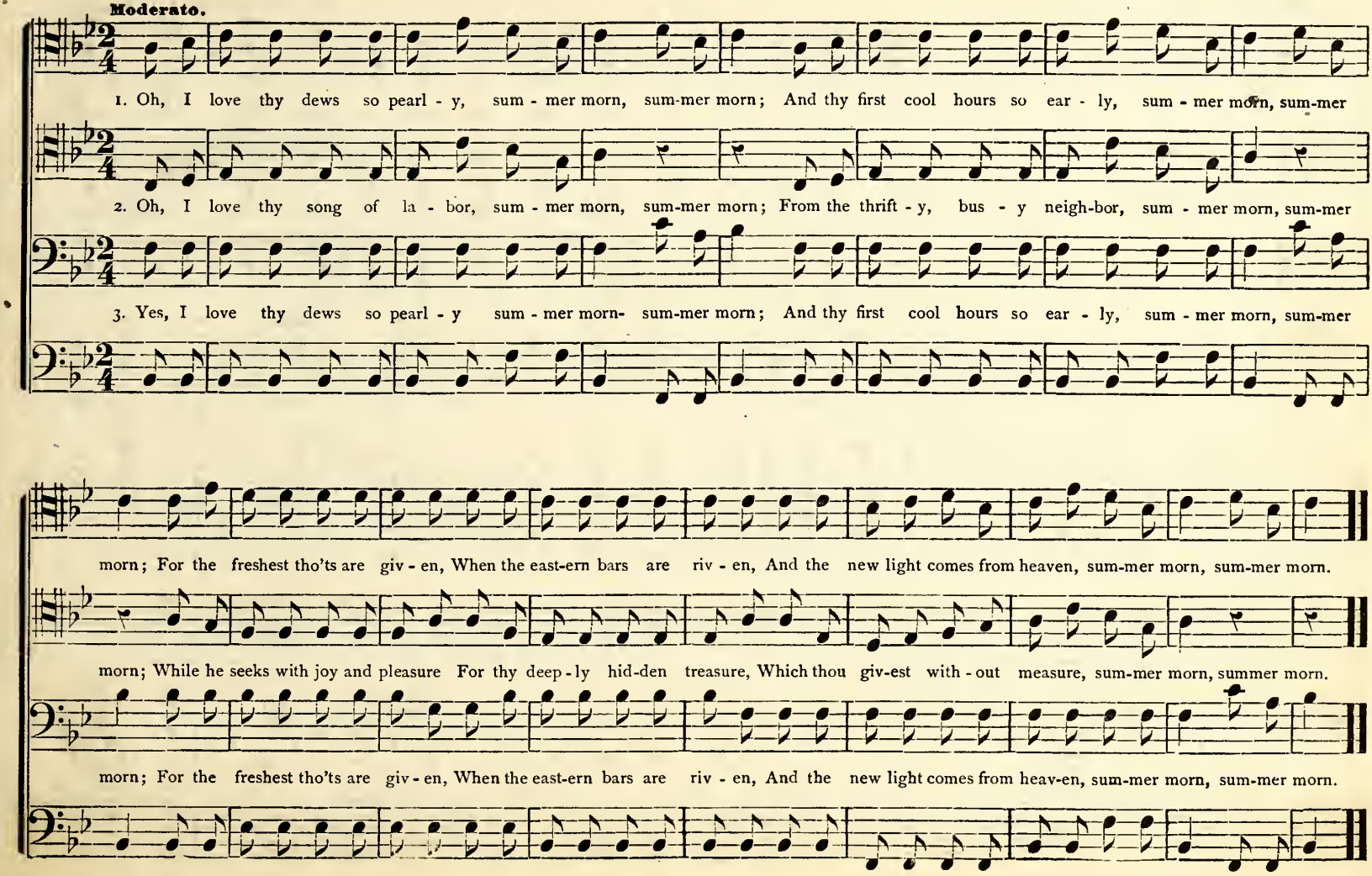
This may precede and introduce "Praise God from whom all blessings flow" to the tune Old Hundred, which should follow immediately the 2d verse.

Heartily.
1. Welcome, wel-come, wel-come, Mes-sen-gers of love! Kin-dred souls with joy are swelling, Like the blest a-bove.
2. Prais-es, prais-es, prais-es! For the sa-cred Past; For the mer-cies, rich, a-bundant, Free-ly o'er us cast:
Welcome, wel-come, wel-come! Joy il-lumes our way! Love shall reign in ev-ery bos-om, With un-bounded sway.
Prais-es, prais-es, prais-es! For the glad To-day; For the Fu-ture, grand and glorious, Praise, oh, praise for aye!

Calling Now.

From P. P Bliss.
by Geo. C. Stebbins.

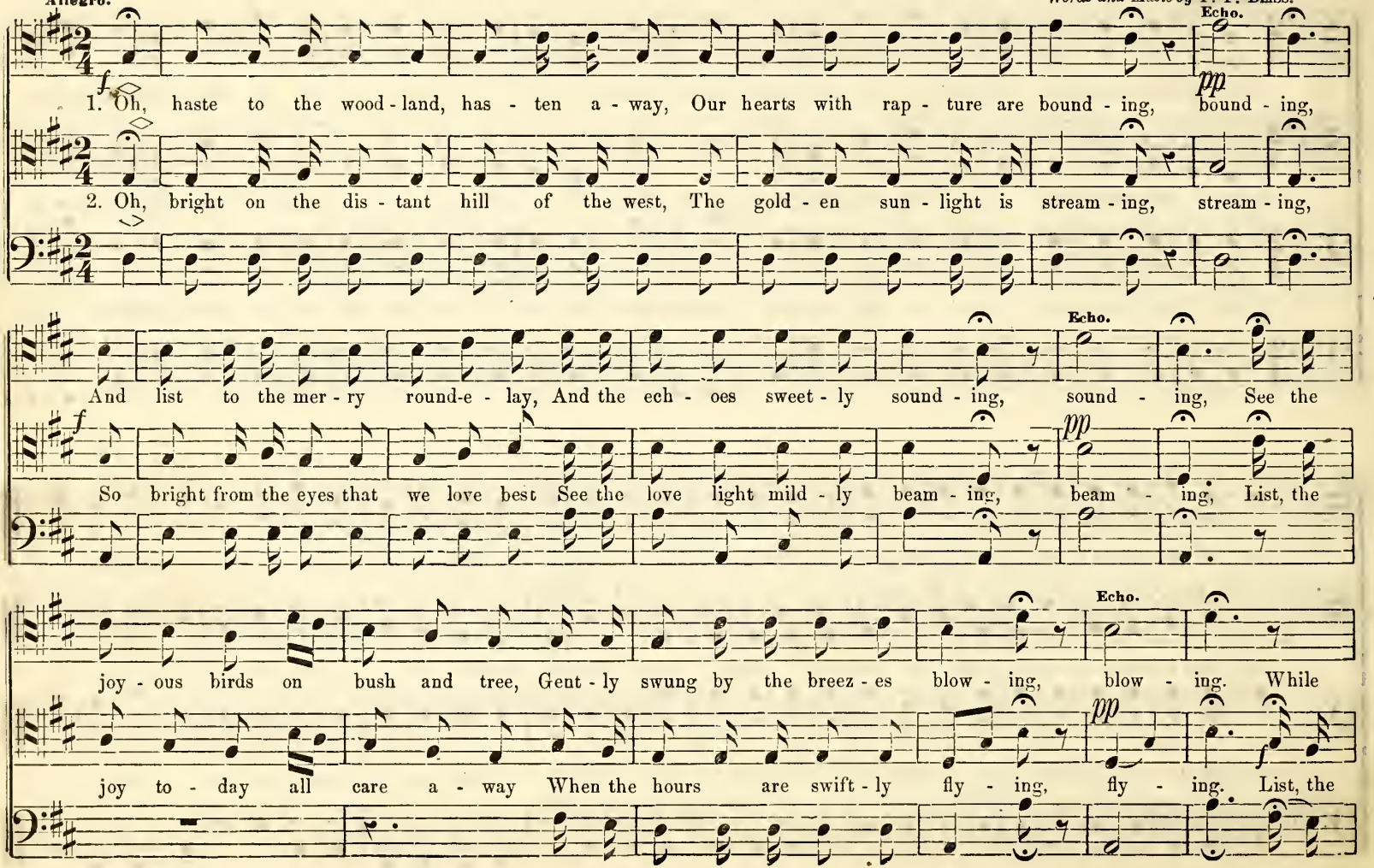
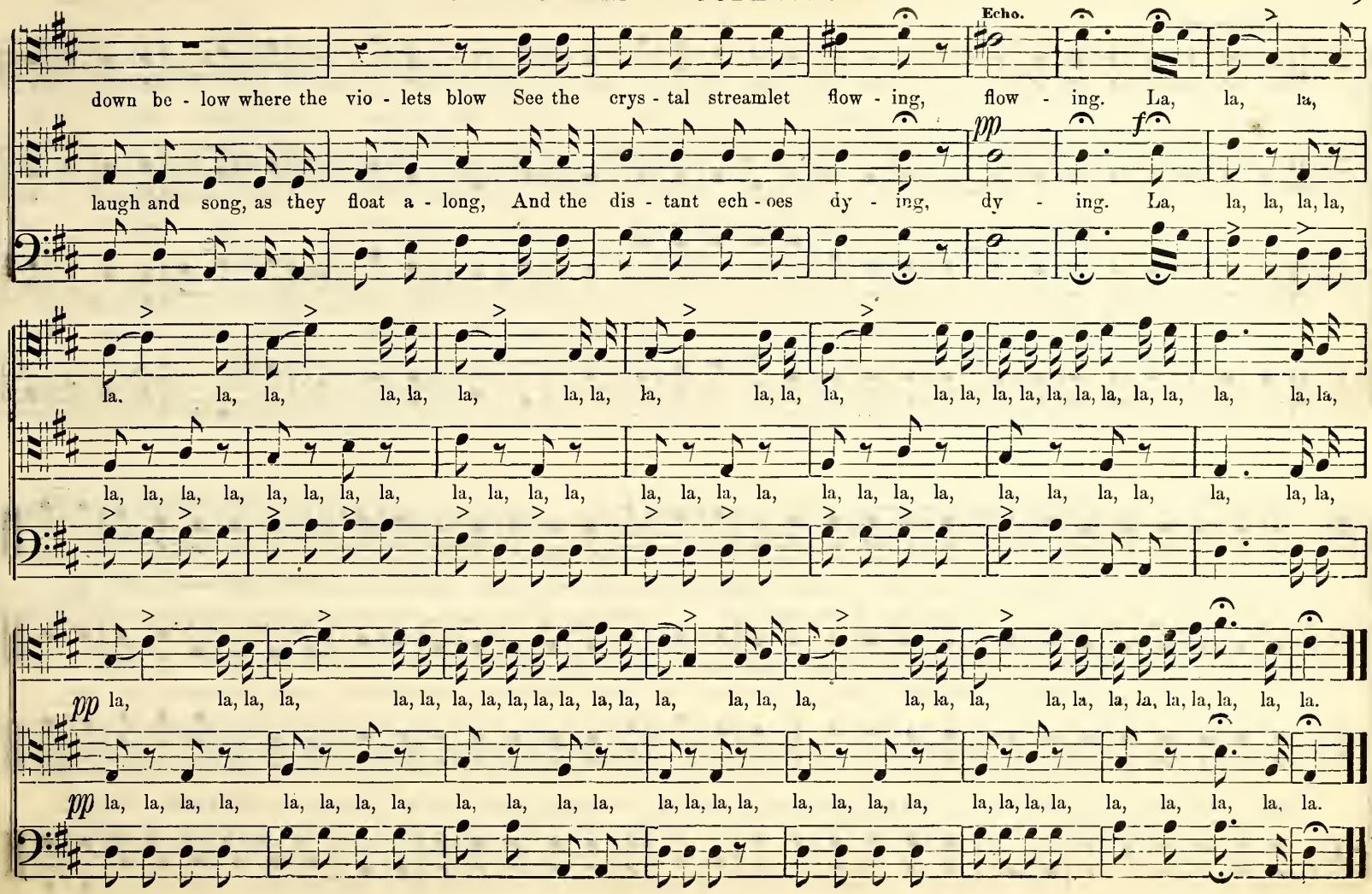

Andantino.
1. This lov - ing Sa - vior Stands pa - tient - ly; Though oft re - ject - ed, Calls a - gain for thee.
2. Oh, boundless mer - cy, Free, free to all! Stay, child of er - ror, Heed the ten - der call.
3. Tho' all un - wor - thy, Come, now, come home— Say, while he's wait - ing, "Jesus, dear, I come."
CHORUS.
Calling now for thee, prod - i - gal, Call - ing now for thee; Thou hast wandered far a - way, But he's call - ing now for thee.
Calling now for thee, prod - i - gal, Call - ing now for thee; Thou hast wandered far a - way, But he's call - ing now for thee.

Summer Morn.


Moderato.
1. Oh, I love thy dews so pearl - y, sum - mer morn, sum-mer morn; And thy first cool hours so ear - ly, sum - mer morn, sum-mer
2. Oh, I love thy song of la - bor, sum - mer morn, sum-mer morn; From the thrift - y, bus - y neigh-bor, sum - mer morn, sum-mer
3. Yes, I love thy dews so pearl - y sum - mer morn- sum-mer morn; And thy first cool hours so ear - ly, sum - mer morn, sum-mer
morn; For the freshest tho'ts are giv - en, When the east-ern bars are riv - en, And the new light comes from heaven, sum-mer morn, sum-mer morn.
morn; While he seeks with joy and pleasure For thy deep - ly hid-den treasure, Which thou giv-est with - out measure, sum-mer morn, summer morn.
morn; For the freshest tho'ts are giv - en, When the east-ern bars are riv - en, And the new light comes from heav-en, sum-mer morn, sum-mer morn.

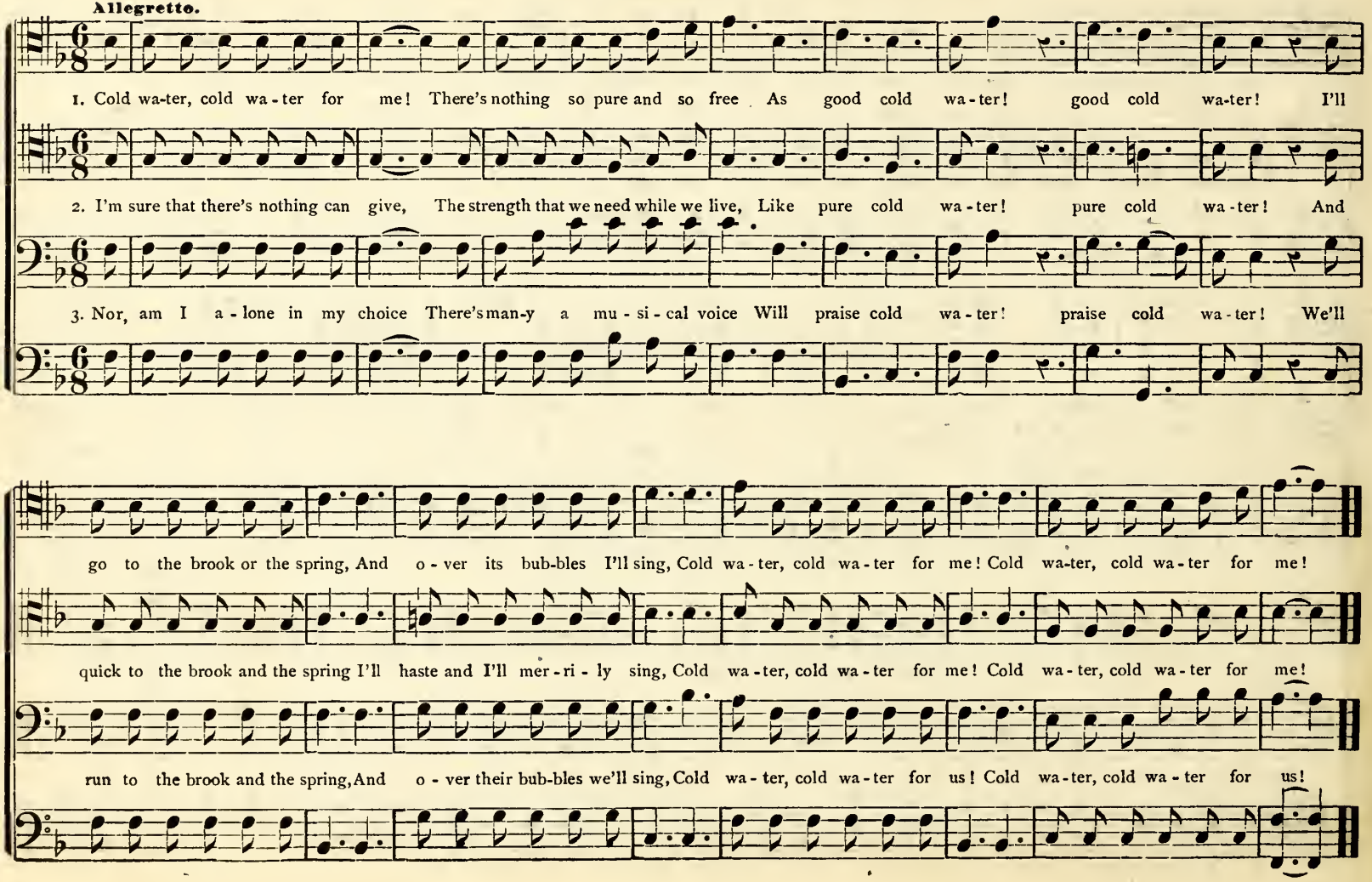
Oh Haste to the Woodland.

Allegro.

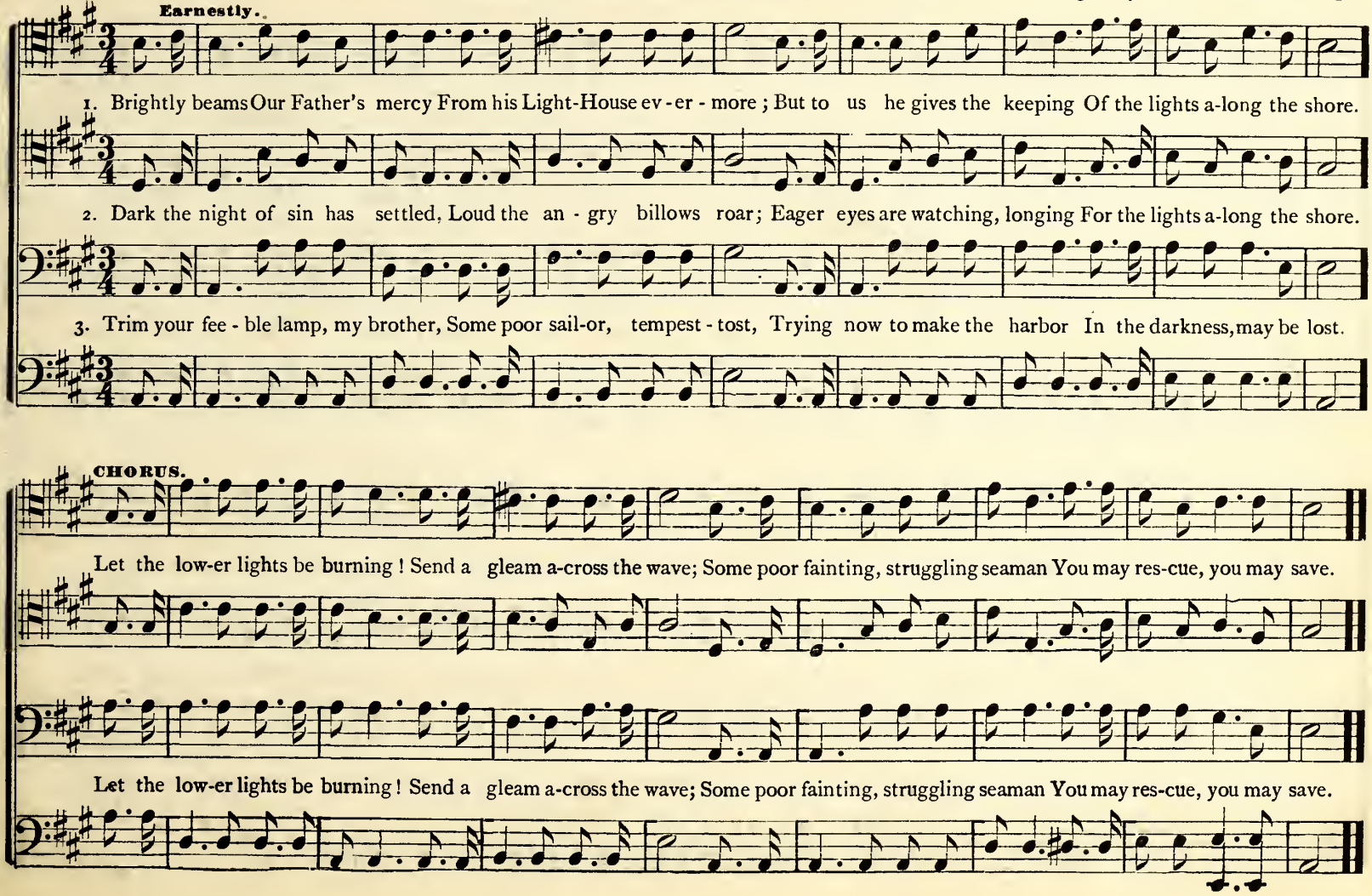
Words and Music by P. P. Bliss.

Echo.
f
pp
1. Oh, haste to the wood - land, has - ten a - way, Our hearts with rap - ture are bound - ing, bound - ing,
2. Oh, bright on the dis - tant hill of the west, The gold - en sun - light is stream - ing, stream - ing,
Echo.
And list to the mer - ry round-e - lay, And the ech - oes sweet - ly sound - ing, sound - ing, See the
So bright from the eyes that we love best See the love light mild - ly beam - ing, beam - ing, List, the
Echo.
joy - ous birds on bush and tree, Gent - ly swung by the breez - es blow - ing, blow - ing. While
joy to - day all care a - way When the hours are swift - ly fly - ing, fly - ing. List, the

Echo.
down be - low where the vio - lets blow See the crys - tal streamlet flow - ing, flow - ing. La, la, la,
pp
f
laugh and song, as they float a - long, And the dis - tant ech - oes dy - ing, dy - ing. La, la, la, la, la,
la. la, la, la,

Cold Water for me.

Arr. from M. Slason.

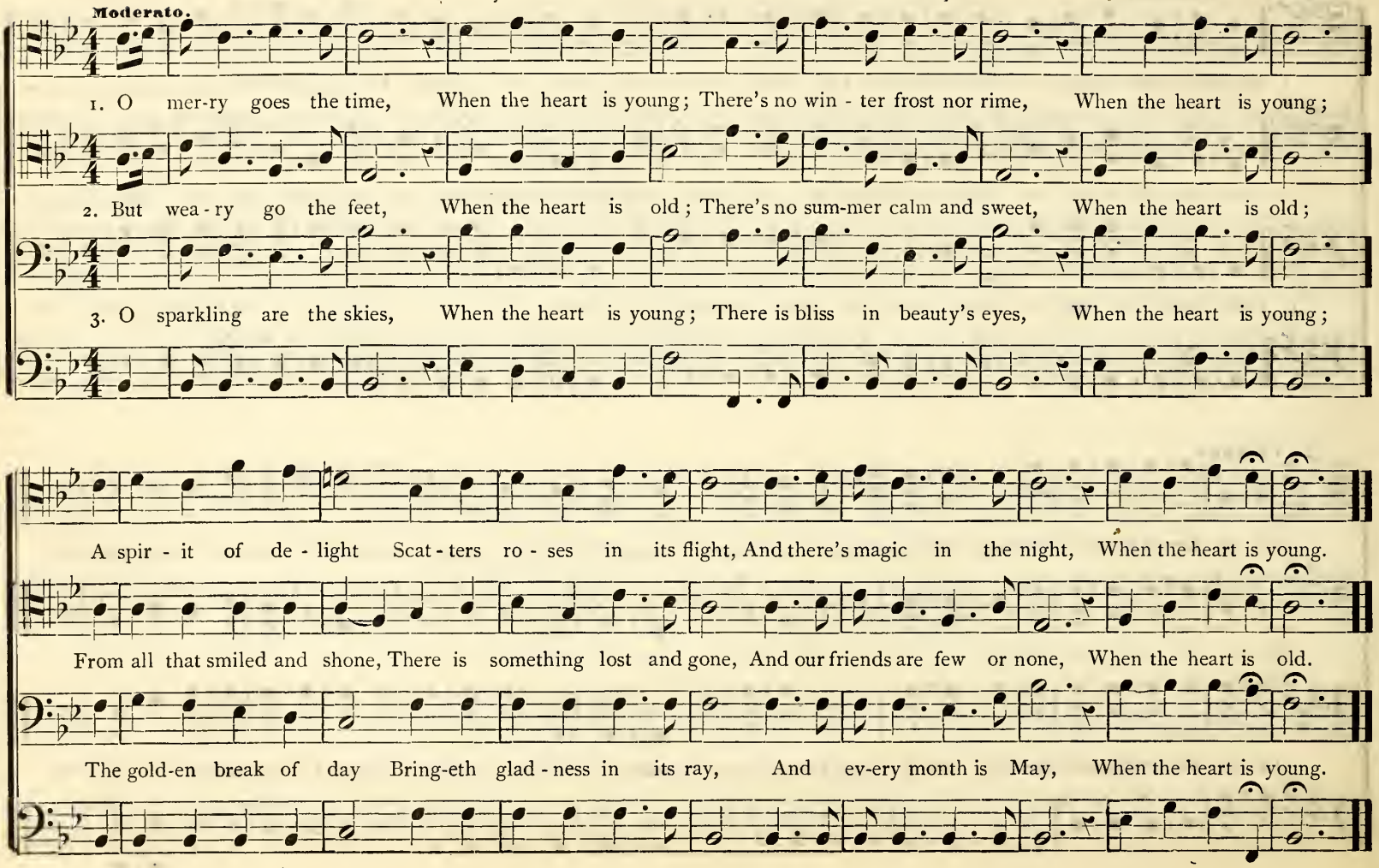
Allegretto.

1. Cold wa-ter, cold wa-ter for me! There's nothing so pure and so free As good cold wa-ter! good cold wa-ter! I'll
2. I'm sure that there's nothing can give, The strength that we need while we live, Like pure cold wa-ter! pure cold wa-ter! And
3. Nor, am I a-lone in my choice There's man-y a mu-si-cal voice Will praise cold wa-ter! praise cold wa-ter! We'll
go to the brook or the spring, And o-ver its bub-bles I'll sing, Cold wa-ter, cold wa-ter for me! Cold wa-ter, cold wa-ter for me!
quick to the brook and the spring I'll haste and I'll mer-ri-ly sing, Cold wa-ter, cold wa-ter for me! Cold wa-ter, cold wa-ter for me!
run to the brook and the spring, And o-ver their bub-bles we'll sing, Cold wa-ter, cold wa-ter for us! Cold wa-ter, cold wa-ter for us!

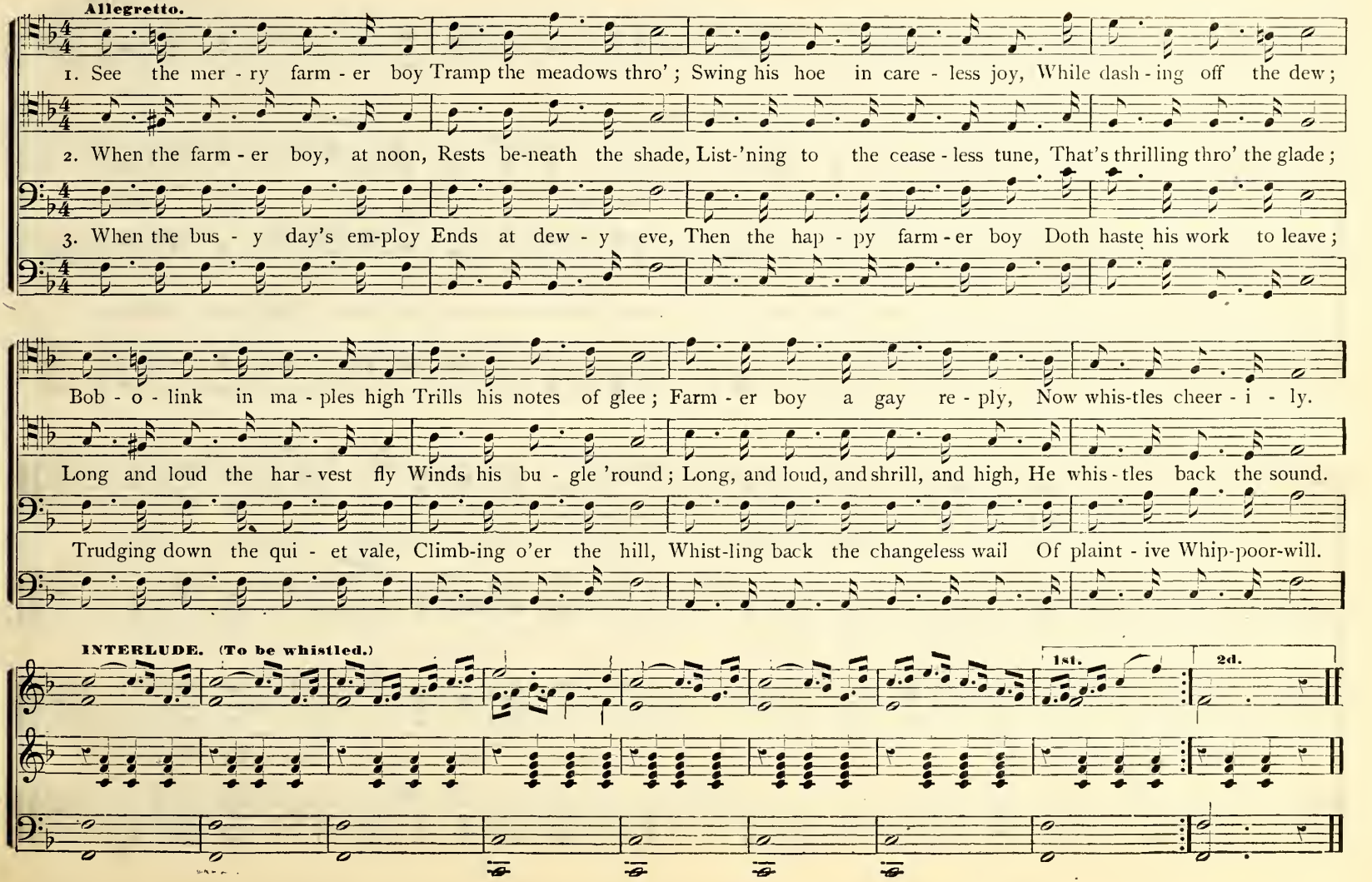
Let the Lower Lights be Burning.

P. P Bliss.
Arranged by Geo. C. Stebbins.

Earnestly.
1. Brightly beams Our Father's mercy From his Light-House ev - er - more ; But to us he gives the keeping Of the lights a-long the shore.
2. Dark the night of sin has settled, Loud the an - gry billows roar; Eager eyes are watching, longing For the lights a-long the shore.
3. Trim your fee - ble lamp, my brother, Some poor sail-or, tempest - tost, Trying now to make the harbor In the darkness, may be lost.
CHORUS.
Let the low-er lights be burning ! Send a gleam a-cross the wave; Some poor fainting, struggling seaman You may res-cue, you may save.
Let the low-er lights be burning ! Send a gleam a-cross the wave; Some poor fainting, struggling seaman You may res-cue, you may save.

O Merry Goes the Time.

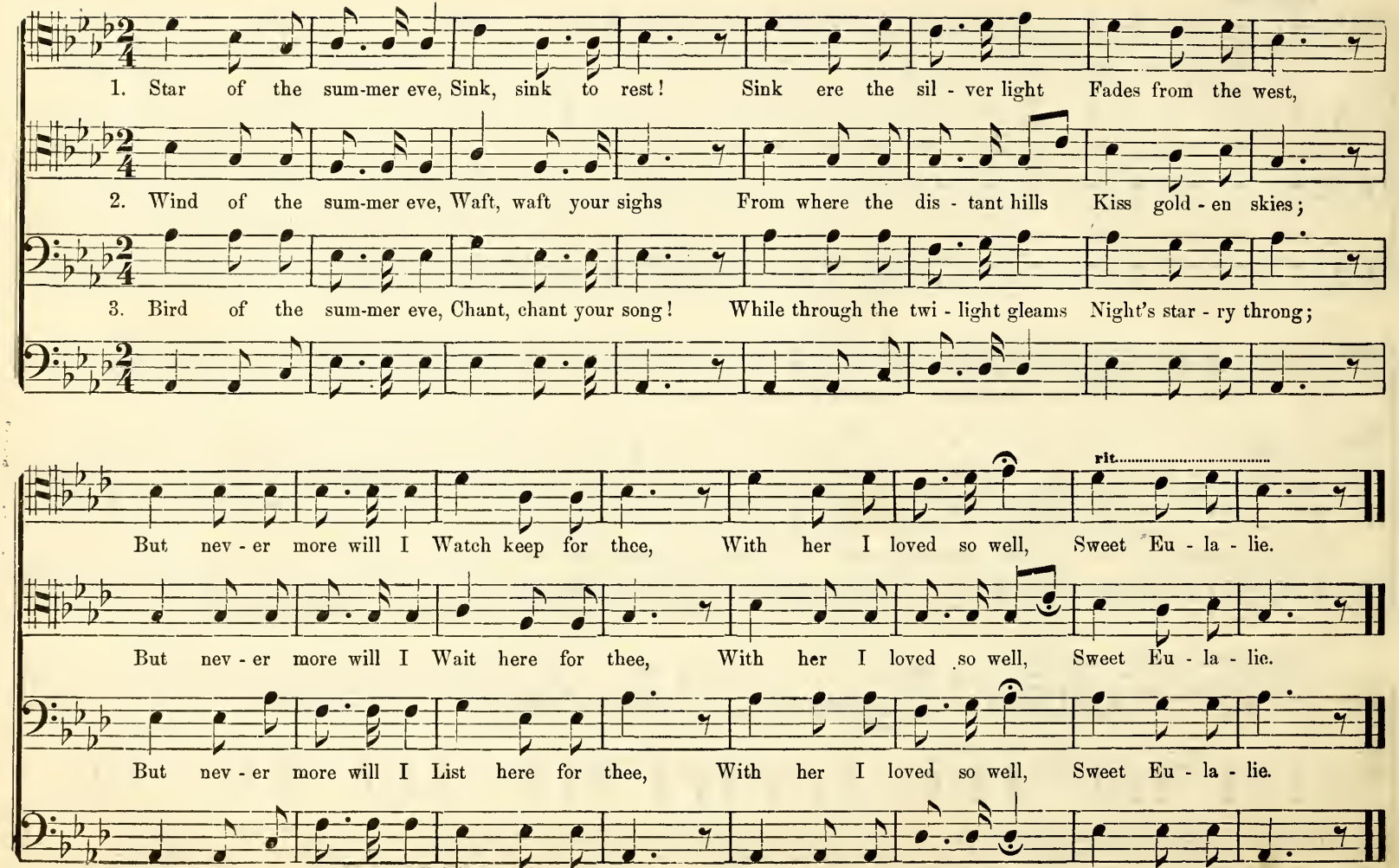
(Melody in the Second Tenor. Second verse slower and softer.)

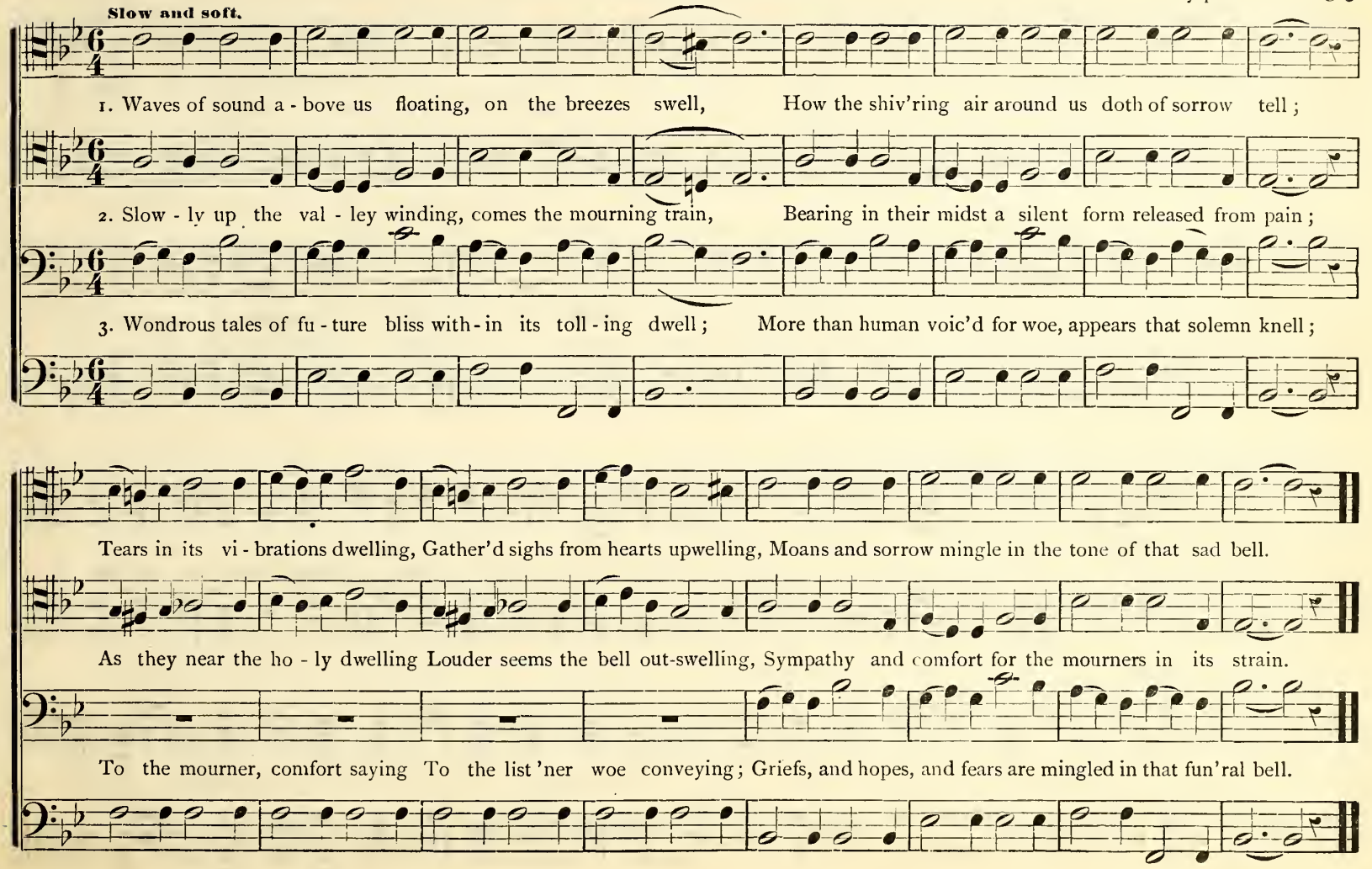
G. F. R.

Moderato.
1. O mer-ry goes the time, When the heart is young; There's no win - ter frost nor rime, When the heart is young;
2. But wea - ry go the feet, When the heart is old; There's no sum-mer calm and sweet, When the heart is old;
3. O sparkling are the skies, When the heart is young; There is bliss in beauty's eyes, When the heart is young;
A spir - it of de - light Scat - ters ro - ses in its flight, And there's magic in the night, When the heart is young.
From all that smiled and shone, There is something lost and gone, And our friends are few or none, When the heart is old.
The gold-en break of day Bring-eth glad - ness in its ray, And ev-ery month is May, When the heart is young.

Whistling Farmer Boy.

Allegretto.
1. See the mer - ry farm - er boy Tramp the meadows thro'; Swing his hoe in care - less joy, While dash - ing off the dew;
2. When the farm - er boy, at noon, Rests be-neath the shade, List-'ning to the cease - less tune, That's thrilling thro' the glade;
3. When the bus - y day's em-ploy Ends at dew - y eve, Then the hap - py farm - er boy Doth haste his work to leave;
Bob - o - link in ma - ples high Trills his notes of glee; Farm - er boy a gay re - ply, Now whis-tles cheer - i - ly.
Long and loud the har - vest fly Winds his bu - gle 'round; Long, and loud, and shrill, and high, He whis - tles back the sound.
Trudging down the qui - et vale, Climb-ing o'er the hill, Whist-ling back the changeless wail Of plaint - ive Whip-poor-will.
INTERLUDE. (To be whistled.)
1st.
2d.

Eulalie.

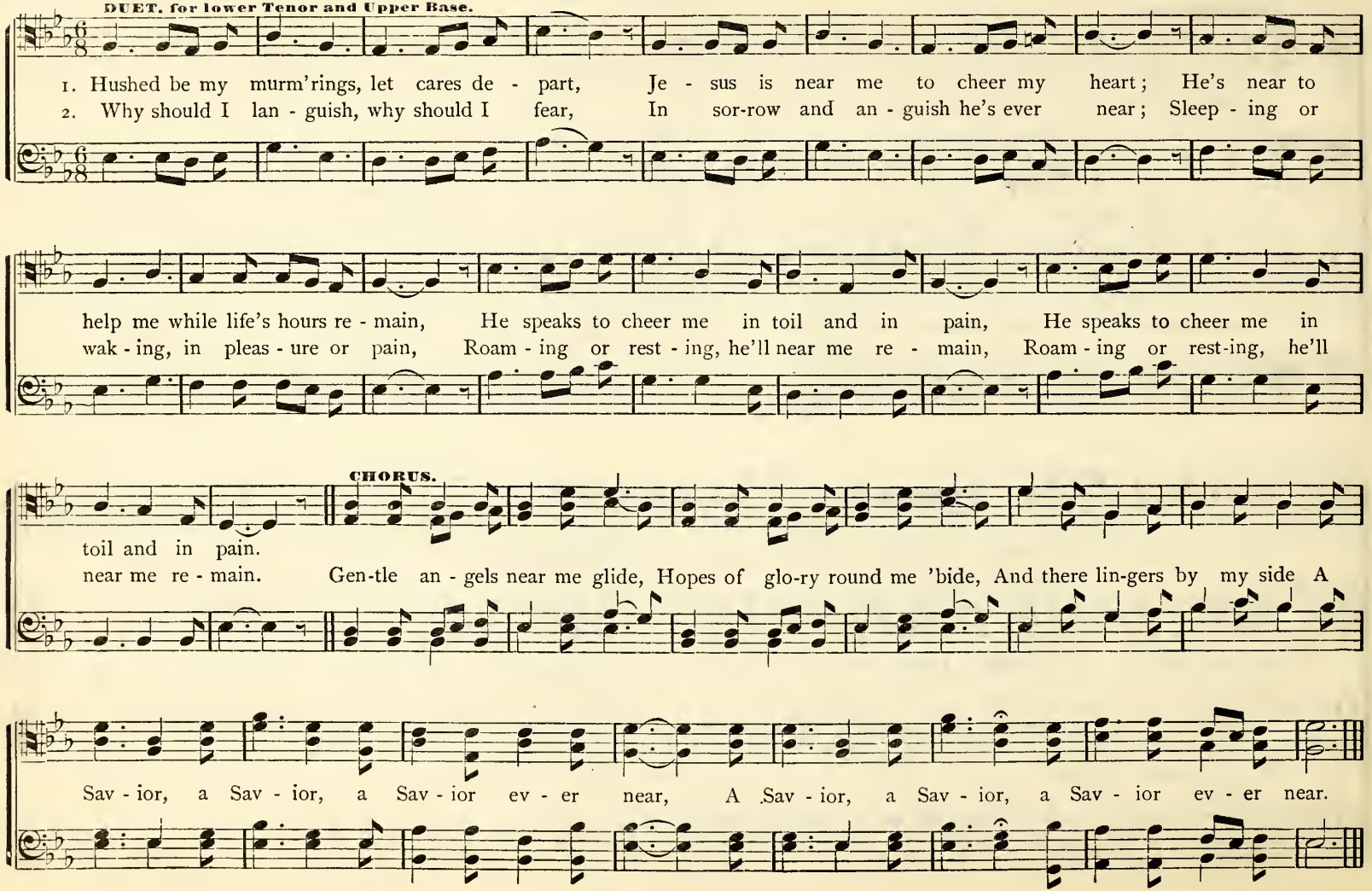
R. S. Taylor.


1. Star of the sum-mer eve, Sink, sink to rest! Sink ere the sil - ver light Fades from the west,
2. Wind of the sum-mer eve, Waft, waft your sighs From where the dis - tant hills Kiss gold - en skies;
3. Bird of the sum-mer eve, Chant, chant your song! While through the twi - light gleams Night's star - ry throng;
rit.
But nev - er more will I Watch keep for thee, With her I loved so well, Sweet Eu - la - lie.
But nev - er more will I Wait here for thee, With her I loved so well, Sweet Eu - la - lie.
But nev - er more will I List here for thee, With her I loved so well, Sweet Eu - la - lie.

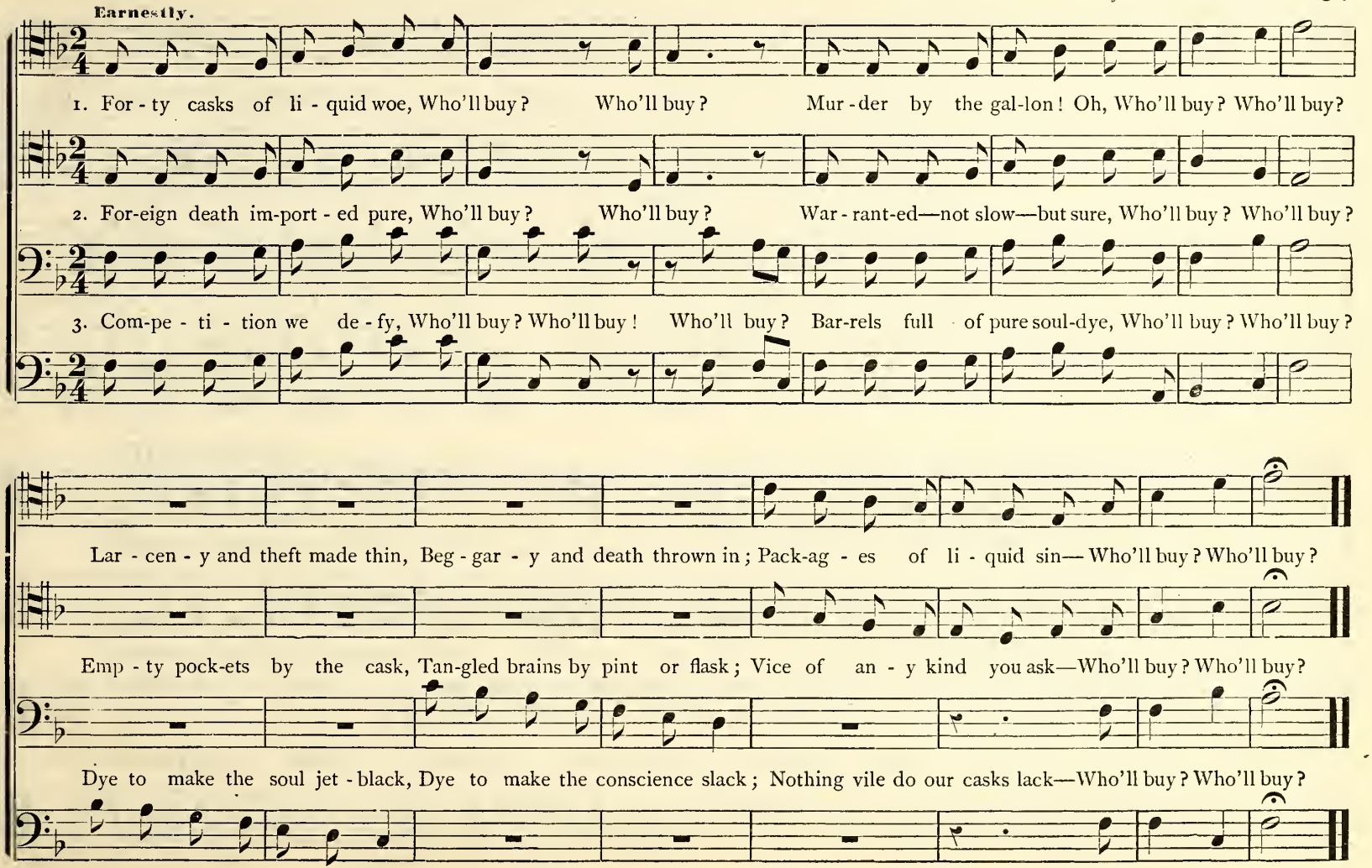
The Funeral Bell.

Slow and soft.
1. Waves of sound a - bove us floating, on the breezes swell, How the shiv'ring air around us doth of sorrow tell;
2. Slow - ly up the val - ley winding, comes the mourning train, Bearing in their midst a silent form released from pain;
3. Wondrous tales of fu - ture bliss with - in its toll - ing dwell; More than human voic'd for woe, appears that solemn knell;
Tears in its vi - brations dwelling, Gather'd sighs from hearts upwelling, Moans and sorrow mingle in the tone of that sad bell.
As they near the ho - ly dwelling Louder seems the bell out-swelling, Sympathy and comfort for the mourners in its strain.
To the mourner, comfort saying To the list'ner woe conveying; Griefs, and hopes, and fears are mingled in that fun'ral bell.

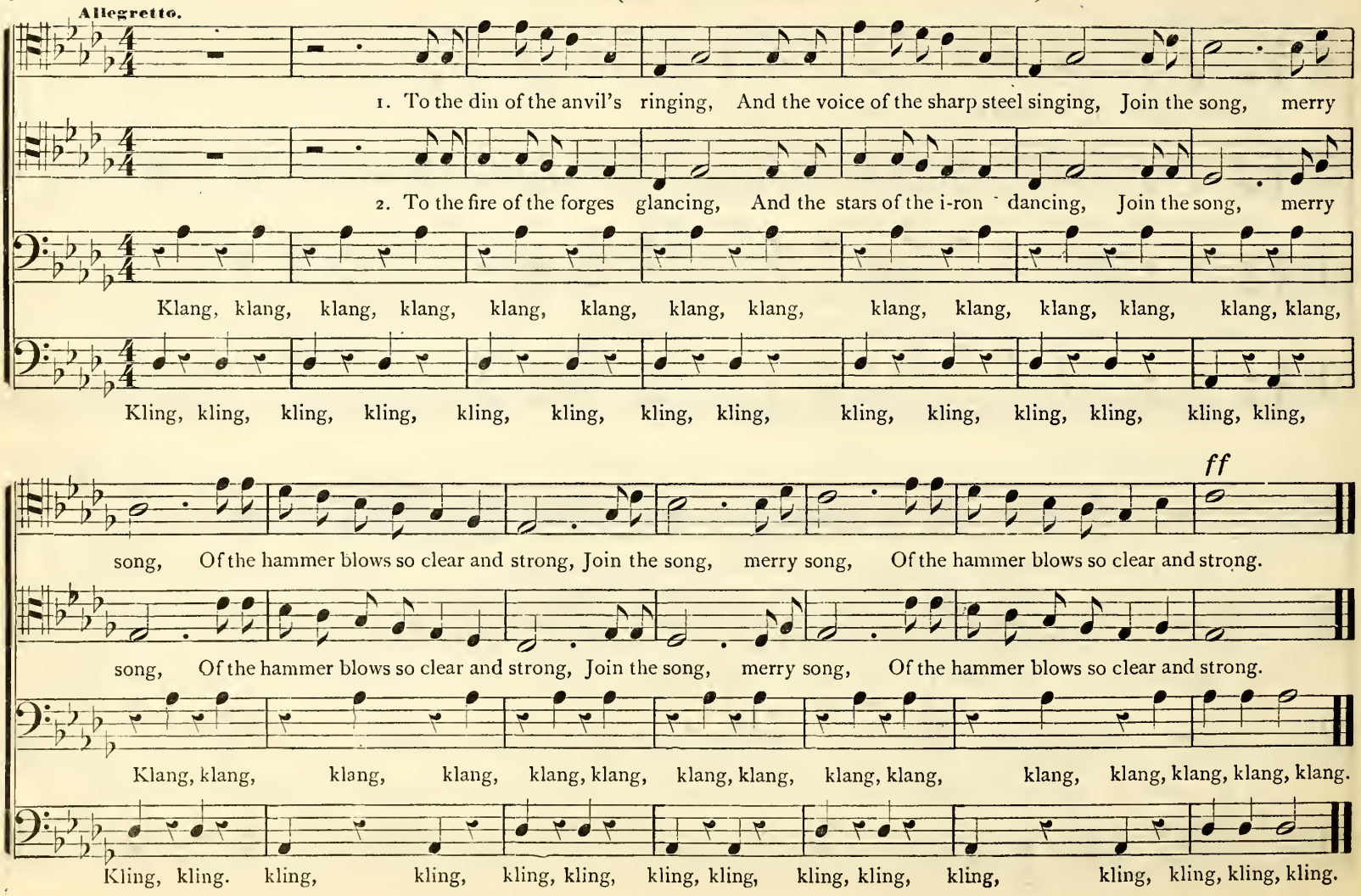
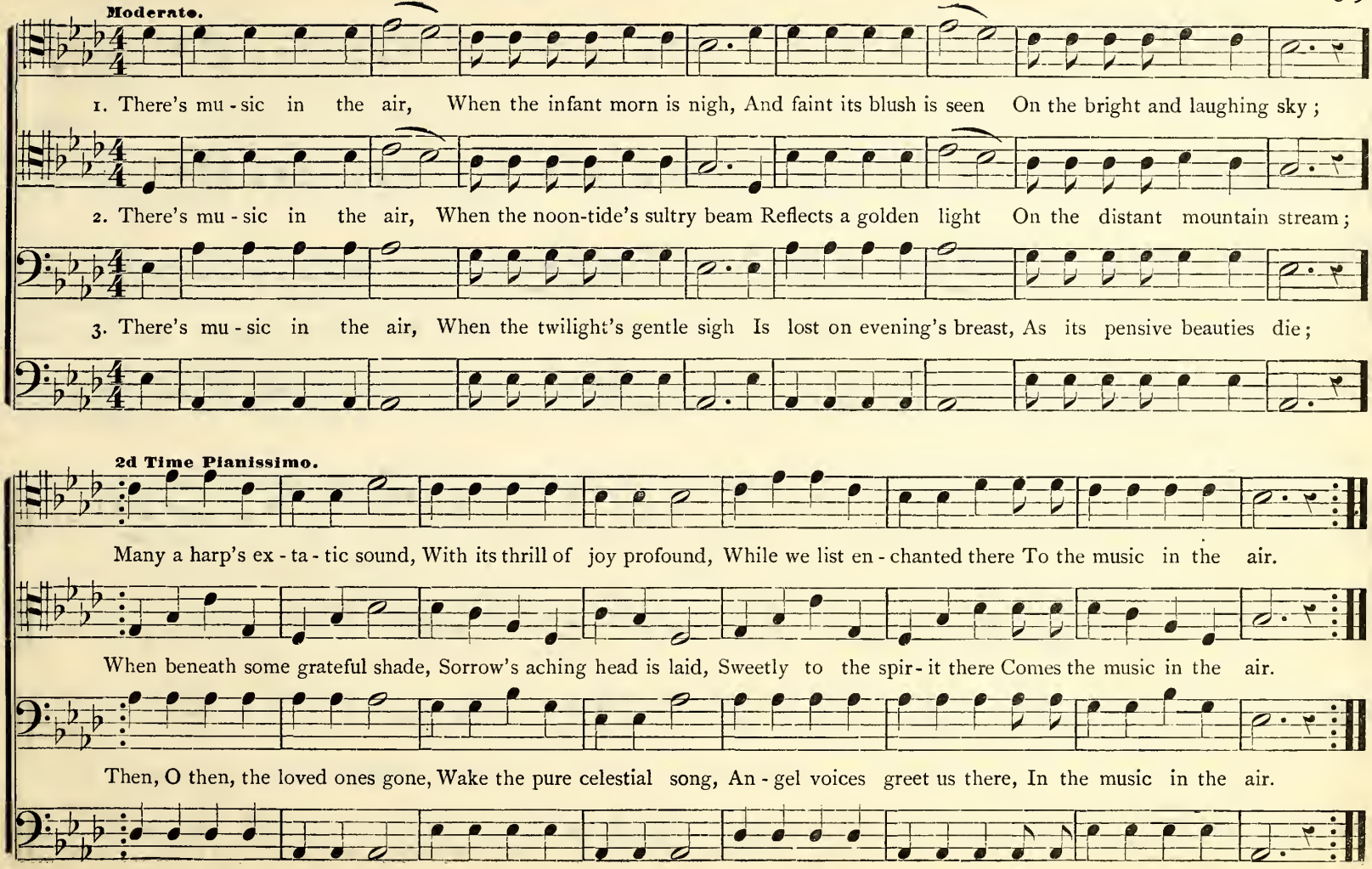
A Savior Ever Near.

From the Bradbury Trio.
Arranged by Geo. C. Stebbins, by per.


DUET. for lower Tenor and Upper Base.
1. Hushed be my murm'rings, let cares de - part, Je - sus is near me to cheer my heart; He's near to
2. Why should I lan - guish, why should I fear, In sor-row and an - guish he's ever near; Sleep - ing or
help me while life's hours re - main, He speaks to cheer me in toil and in pain, He speaks to cheer me in
wak - ing, in pleas - ure or pain, Roam - ing or rest - ing, he'll near me re - main, Roam - ing or rest-ing, he'll
CHORUS.
toil and in pain.
near me re - main. Gen-tle an - gels near me glide, Hopes of glo-ry round me 'bide, And there lin-gers by my side A
Sav - ior, a Sav - ior, a Sav - ior ev - er near, A Sav - ior, a Sav - ior, a Sav - ior ev - er near.

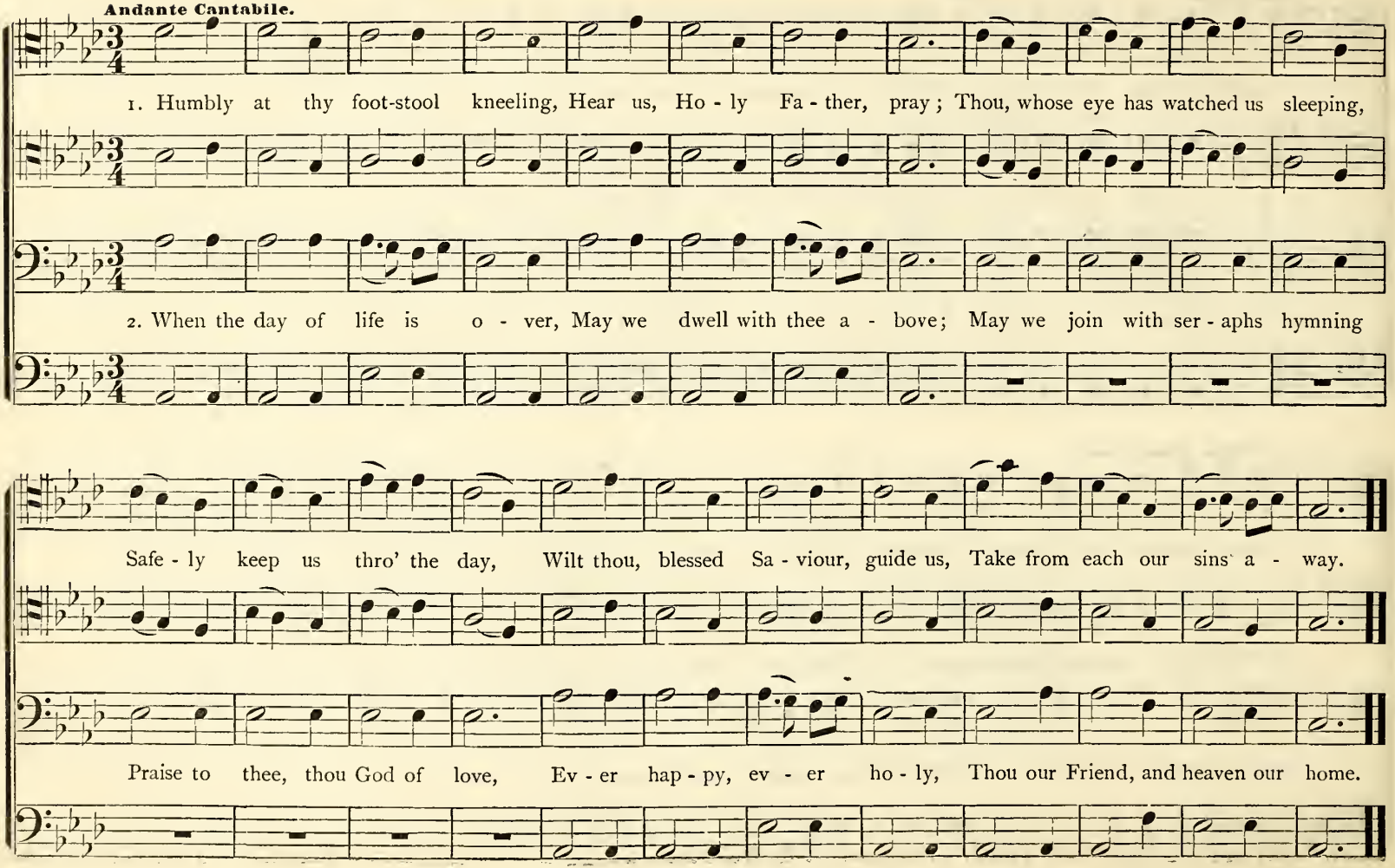
WHO'LL BUY?

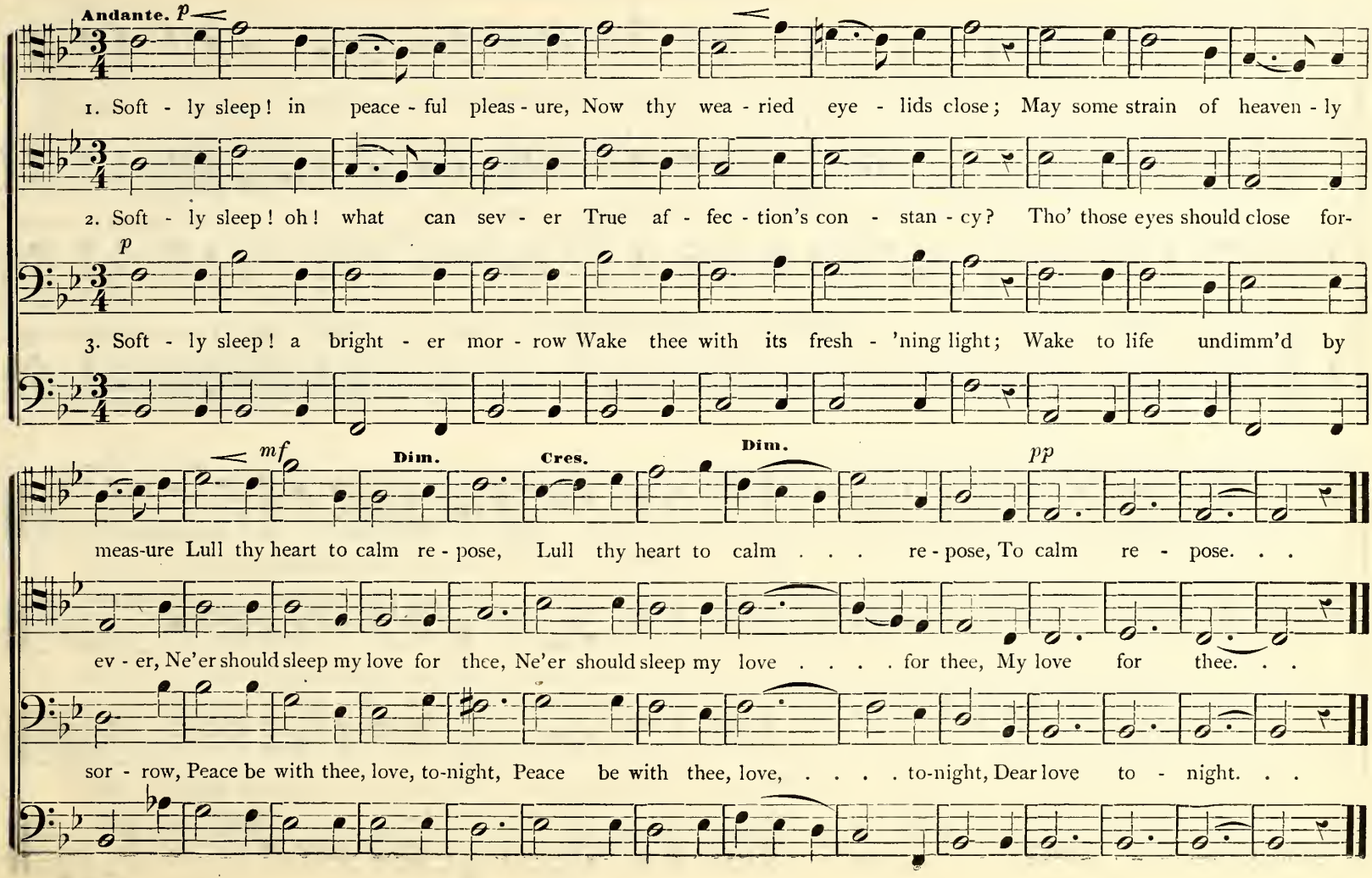

Earnestly.
1. For - ty casks of li - quid woe, Who'll buy? Who'll buy? Mur - der by the gal-lon! Oh, Who'll buy? Who'll buy?
2. For-eign death im-port - ed pure, Who'll buy? Who'll buy? War - rant-ed—not slow—but sure, Who'll buy? Who'll buy?
3. Com-pe - ti - tion we de - fy, Who'll buy? Who'll buy! Who'll buy? Bar-rels full of pure soul-dye, Who'll buy? Who'll buy?
Lar - cen - y and theft made thin, Beg - gar - y and death thrown in; Pack-ag - es of li - quid sin— Who'll buy? Who'll buy?
Emp - ty pock-ets by the cask, Tan-gled brains by pint or flask; Vice of an - y kind you ask—Who'll buy? Who'll buy?
Dye to make the soul jet - black, Dye to make the conscience slack; Nothing vile do our casks lack—Who'll buy? Who'll buy?

Hammer Song. (Duet Tenors, Anvil Acc.)

Allegretto.
1. To the din of the anvil's ringing, And the voice of the sharp steel singing, Join the song, merry
2. To the fire of the forges glancing, And the stars of the i-ron dancing, Join the song, merry
Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang,
Kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling,
ff
song, Of the hammer blows so clear and strong, Join the song, merry song, Of the hammer blows so clear and strong.
song, Of the hammer blows so clear and strong, Join the song, merry song, Of the hammer blows so clear and strong.
Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang.
Kling, kling. kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling.

Moderato.
1. There's mu - sic in the air, When the infant morn is nigh, And faint its blush is seen On the bright and laughing sky;
2. There's mu - sic in the air, When the noon-tide's sultry beam Reflects a golden light On the distant mountain stream;
3. There's mu - sic in the air, When the twilight's gentle sigh Is lost on evening's breast, As its pensive beauties die;
2d Time Pianissimo.
Many a harp's ex - ta - tic sound, With its thrill of joy profound, While we list en - chanted there To the music in the air.
When beneath some grateful shade, Sorrow's aching head is laid, Sweetly to the spir - it there Comes the music in the air.
Then, O then, the loved ones gone, Wake the pure celestial song, An - gel voices greet us there, In the music in the air.

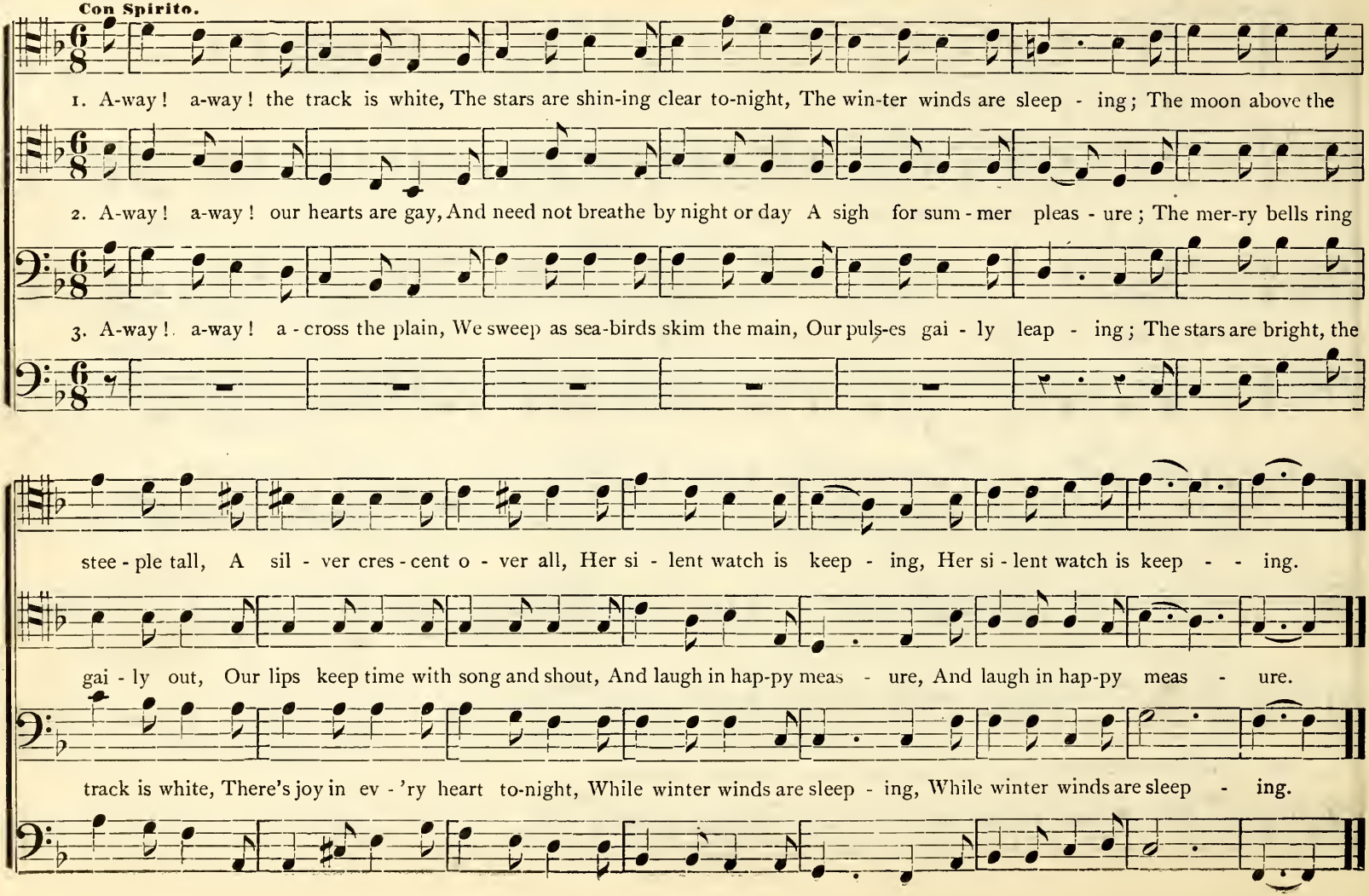
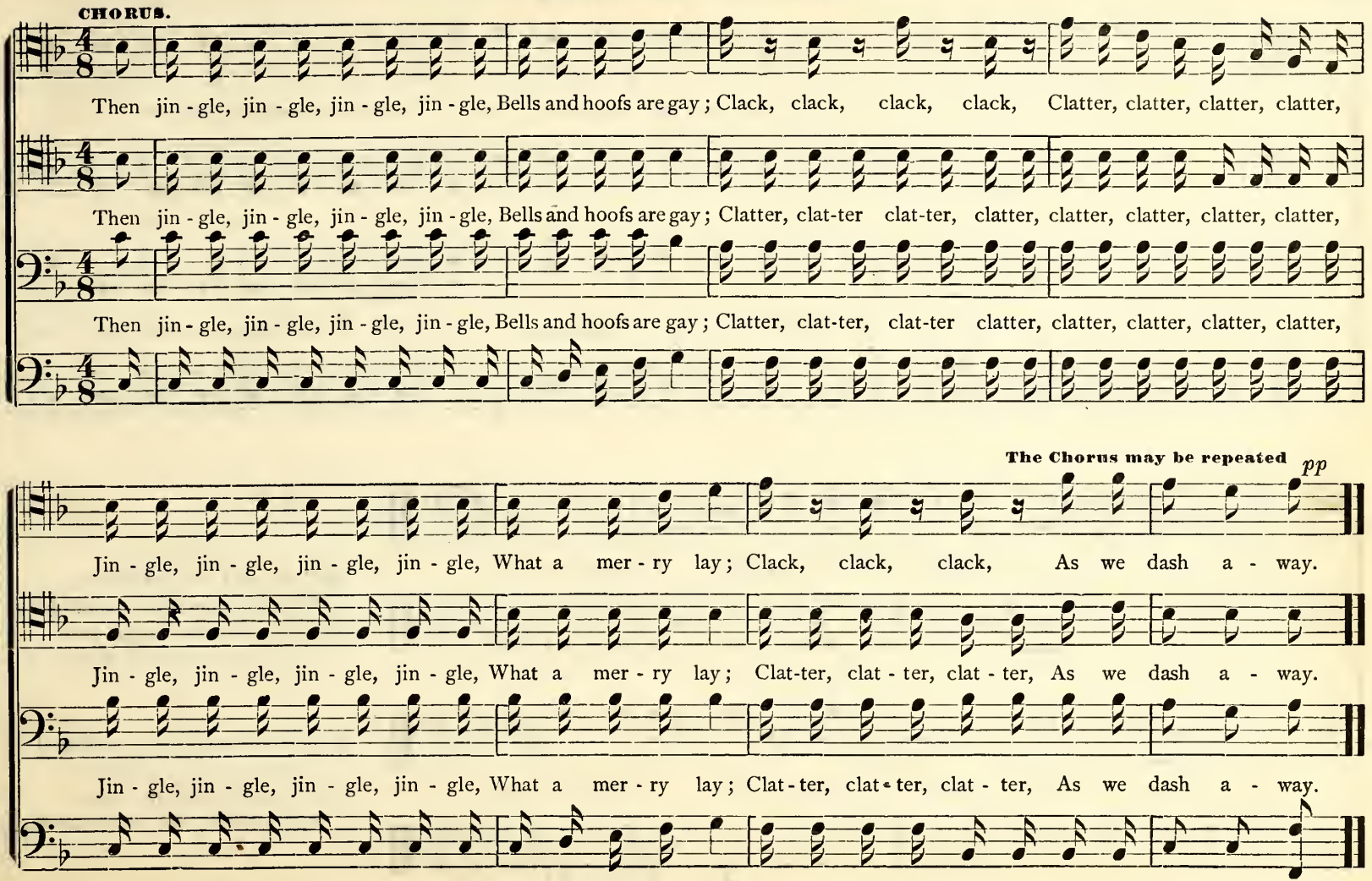
Humbly at Thy Footstool Kneeling.

From Herold.


Andante Cantabile.
1. Humbly at thy foot-stool kneeling, Hear us, Ho - ly Fa - ther, pray; Thou, whose eye has watched us sleeping,
2. When the day of life is o - ver, May we dwell with thee a - bove; May we join with ser - aphs hymning
Safe - ly keep us thro' the day, Wilt thou, blessed Sa - viour, guide us, Take from each our sins a - way.
Praise to thee, thou God of love, Ev - er hap - py, ev - er ho - ly, Thou our Friend, and heaven our home.

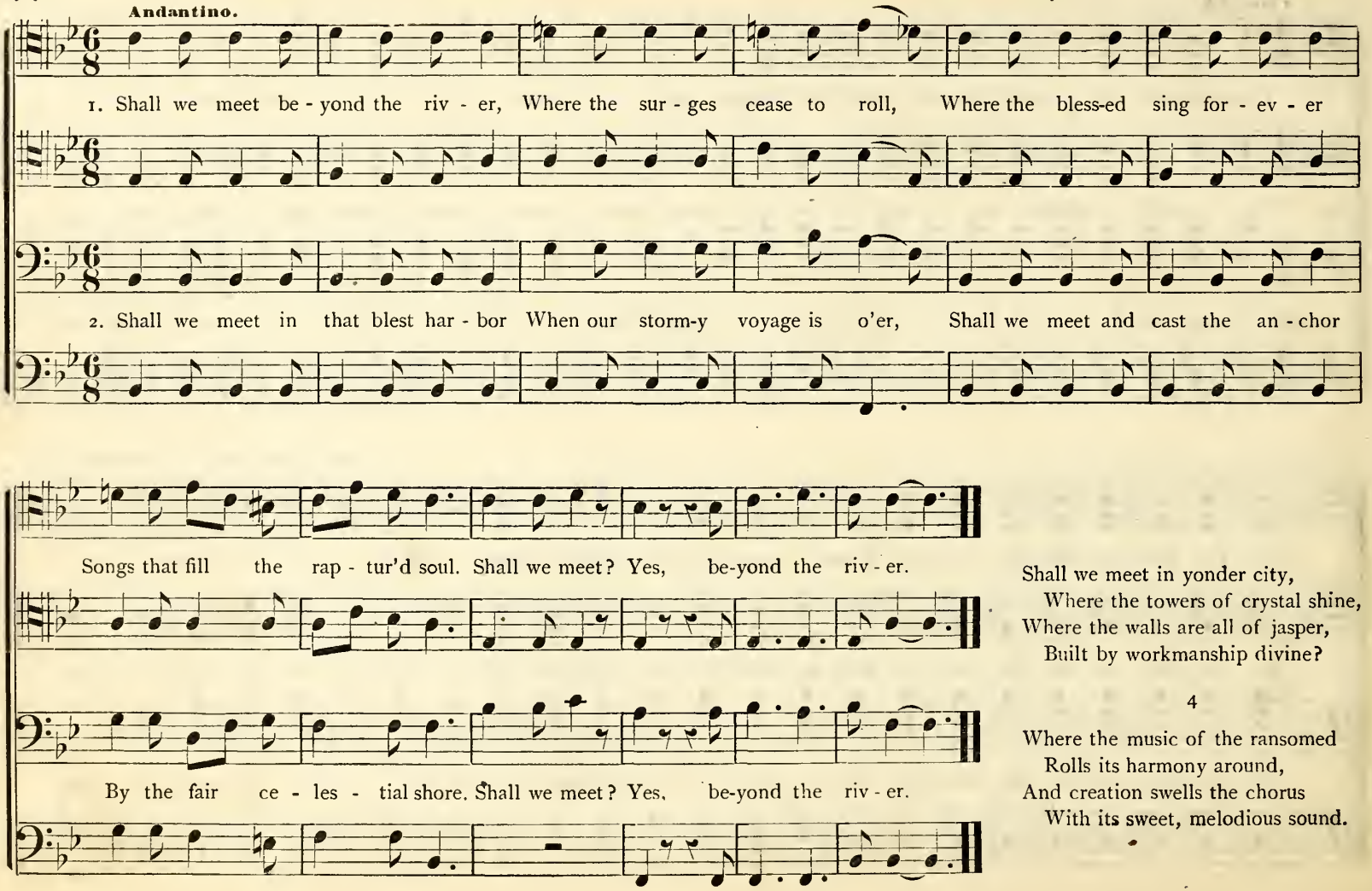
SOFTLY SLEEP.

Andante. p
1. Soft - ly sleep! in peace - ful pleas - ure, Now thy wea - ried eye - lids close; May some strain of heaven - ly
2. Soft - ly sleep! oh! what can sev - er True af - fec - tion's con - stan - cy? Tho' those eyes should close for-
p
3. Soft - ly sleep! a bright - er mor - row Wake thee with its fresh - 'ning light; Wake to life undimm'd by
mf
Dim.
Cres.
Dim.
pp
meas-ure Lull thy heart to calm re - pose, Lull thy heart to calm . . . re - pose, To calm re - pose. . .
ev - er, Ne'er should sleep my love for thee, Ne'er should sleep my love . . . . for thee, My love for thee. . .
sor - row, Peace be with thee, love, to-night, Peace be with thee, love, ... to-night, Dear love to - night. . .

Sleighing Chorus.


Con Spirito.
1. A-way! a-way! the track is white, The stars are shin-ing clear to-night, The win-ter winds are sleep - ing; The moon above the
2. A-way! a-way! our hearts are gay, And need not breathe by night or day A sigh for sum - mer pleas - ure; The mer-ry bells ring
3. A-way! a-way! a - cross the plain, We sweep as sea-birds skim the main, Our puls-es gai - ly leap - ing; The stars are bright, the
stee - ple tall, A sil - ver cres - cent o - ver all, Her si - lent watch is keep - ing, Her si - lent watch is keep - - ing.
gai - ly out, Our lips keep time with song and shout, And laugh in hap-py meas - ure, And laugh in hap-py meas - ure.
track is white, There's joy in ev - 'ry heart to-night, While winter winds are sleep - ing, While winter winds are sleep - ing.

CHORUS.
Then jin - gle, jin - gle, jin - gle, jin - gle, Bells and hoofs are gay ; Clack, clack, clack, clack, Clatter, clatter, clatter, clatter,
Then jin - gle, jin - gle, jin - gle, jin - gle, Bells and hoofs are gay ; Clatter, clat-ter clat-ter, clatter, clatter, clatter, clatter, clatter,
Then jin - gle, jin - gle, jin - gle, jin - gle, Bells and hoofs are gay ; Clatter, clat-ter, clat-ter clatter, clatter, clatter, clatter, clatter,
The Chorus may be repeated
pp
Jin - gle, jin - gle, jin - gle, jin - gle, What a mer - ry lay ; Clack, clack, clack, As we dash a - way.
Jin - gle, jin - gle, jin - gle, jin - gle, What a mer - ry lay ; Clat-ter, clat - ter, clat - ter, As we dash a - way.
Jin - gle, jin - gle, jin - gle, jin - gle, What a mer - ry lay ; Clat - ter, clat - ter, clat - ter, As we dash a - way.

Beyond the River.

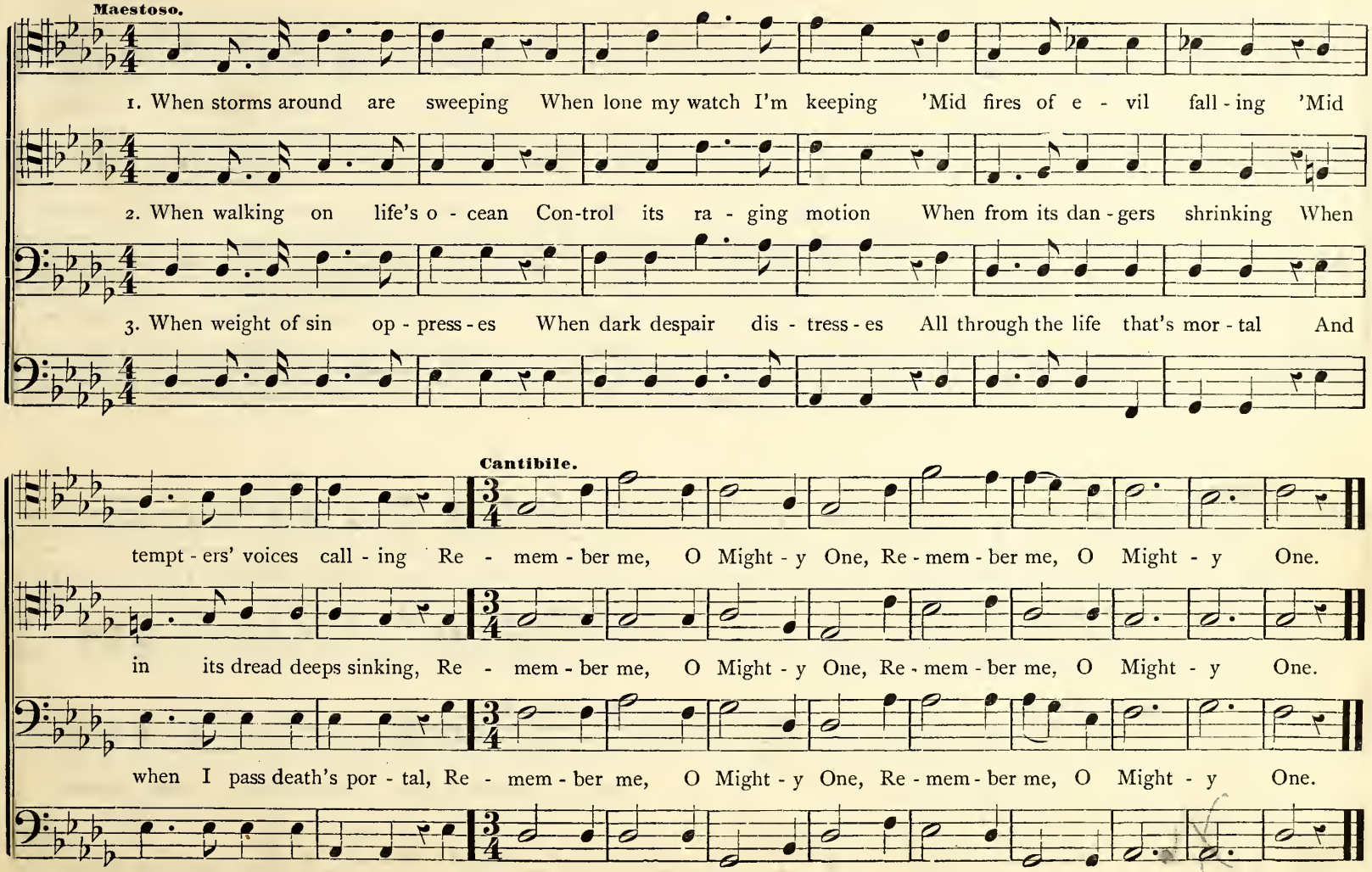
Arranged, by permission, from a chant by David A. Warden.


Andantino.
1. Shall we meet be - yond the riv - er, Where the sur - ges cease to roll, Where the bless-ed sing for - ev - er
2. Shall we meet in that blest har - bor When our storm-y voyage is o'er, Shall we meet and cast the an - chor
Songs that fill the rap - tur'd soul. Shall we meet? Yes, be-yond the riv - er.
By the fair ce - les - tial shore. Shall we meet? Yes, be-yond the riv - er.

Shall we meet in yonder city,
Where the towers of crystal shine,
Where the walls are all of jasper,
Built by workmanship divine?

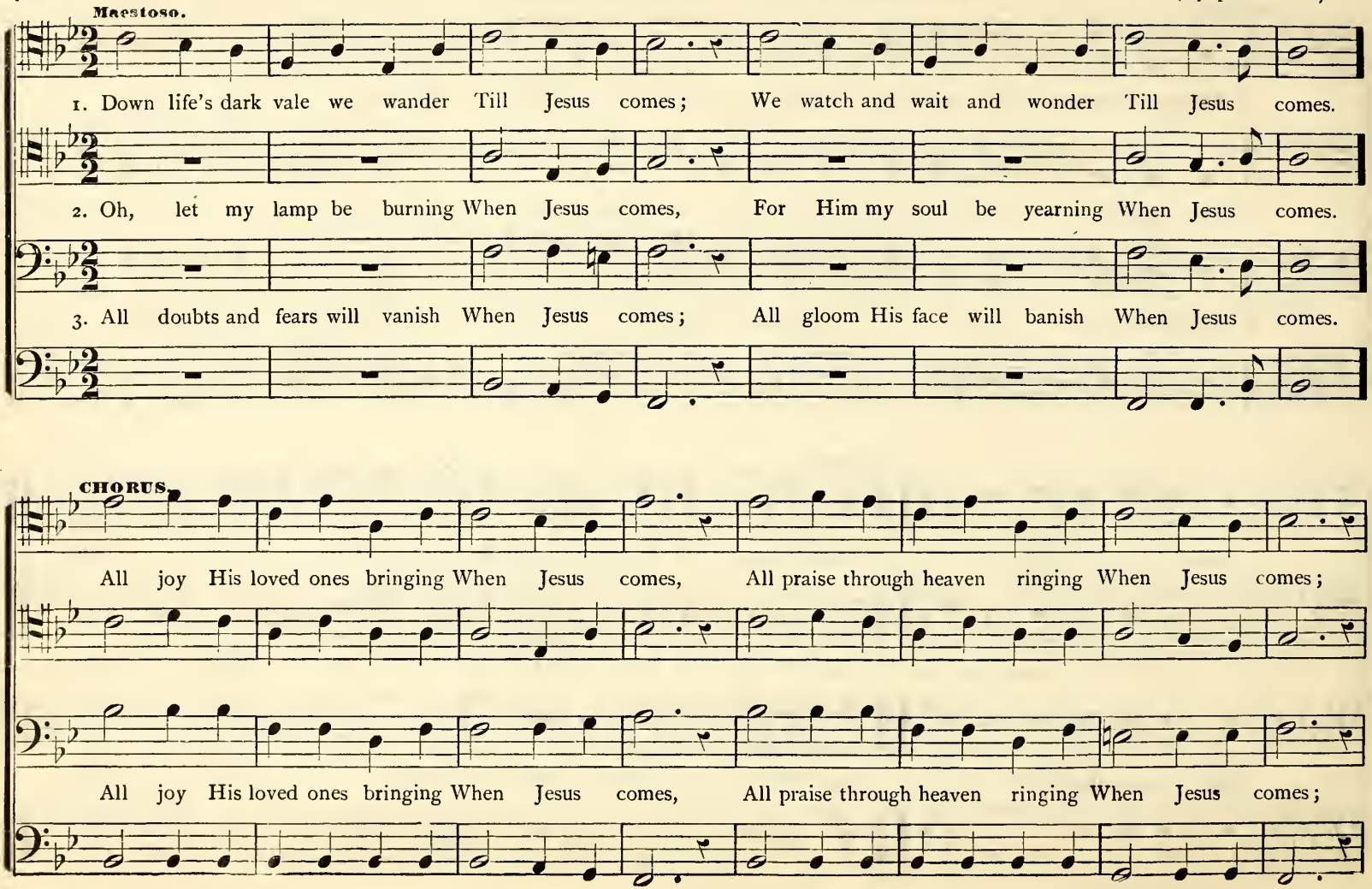
4

Where the music of the ransomed
Rolls its harmony around,
And creation swells the chorus
With its sweet, melodious sound.

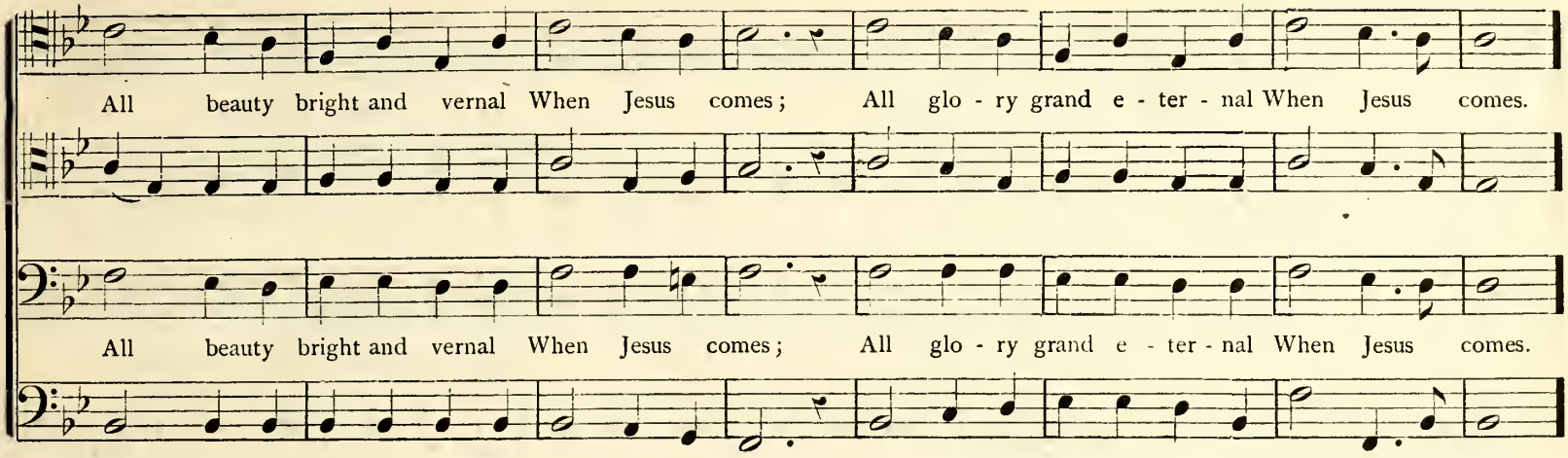
Remember Me, O Mighty One.

Maestoso.
1. When storms around are sweeping When lone my watch I'm keeping 'Mid fires of e - vil fall - ing 'Mid
2. When walking on life's o - cean Con-trol its ra - ging motion When from its dan - gers shrinking When
3. When weight of sin op - press - es When dark despair dis - tress - es All through the life that's mor - tal And
Cantibile.
tempt - ers' voices call - ing Re - mem - ber me, O Might - y One, Re - mem - ber me, O Might - y One.
in its dread deeps sinking, Re - mem - ber me, O Might - y One, Re - mem - ber me, O Might - y One.
when I pass death's por - tal, Re - mem - ber me, O Might - y One, Re - mem - ber me, O Might - y One.

When Jesus Comes.

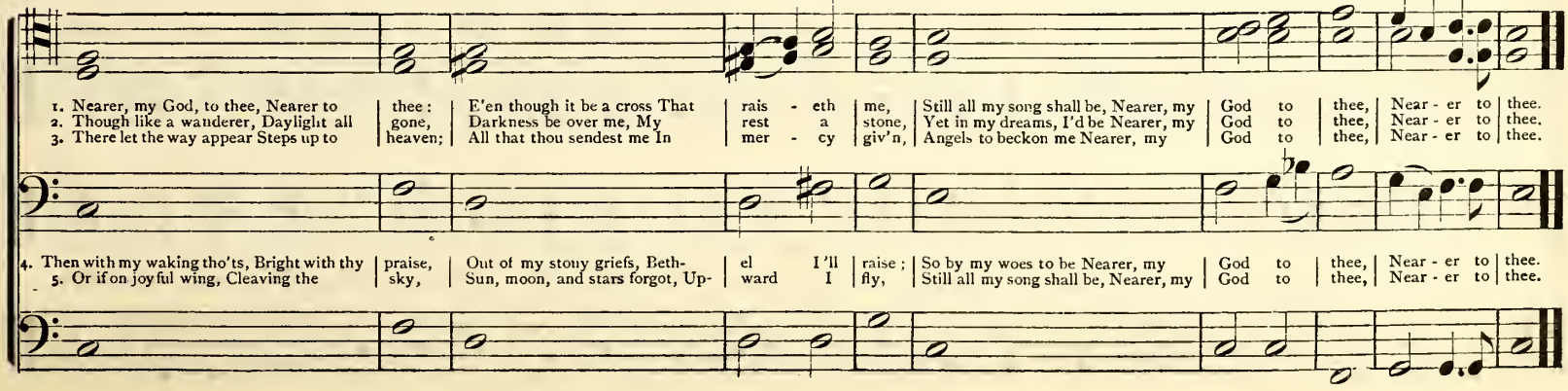
P. P. Bliss.
(By permission.)

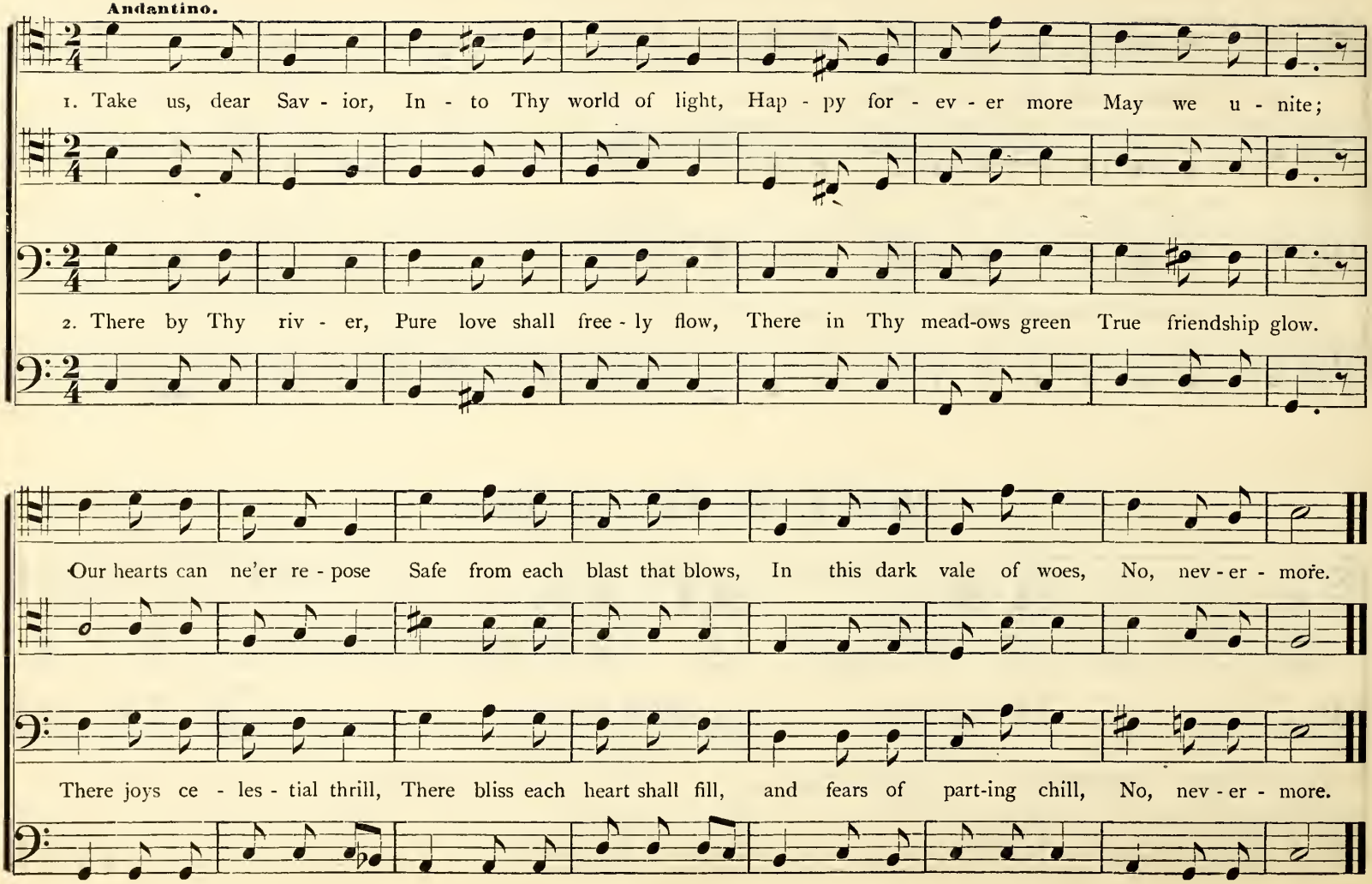

Maestoso.
1. Down life's dark vale we wander Till Jesus comes; We watch and wait and wonder Till Jesus comes.
2. Oh, let my lamp be burning When Jesus comes, For Him my soul be yearning When Jesus comes.
3. All doubts and fears will vanish When Jesus comes; All gloom His face will banish When Jesus comes.
CHORUS.
All joy His loved ones bringing When Jesus comes, All praise through heaven ringing When Jesus comes;
All joy His loved ones bringing When Jesus comes, All praise through heaven ringing When Jesus comes;

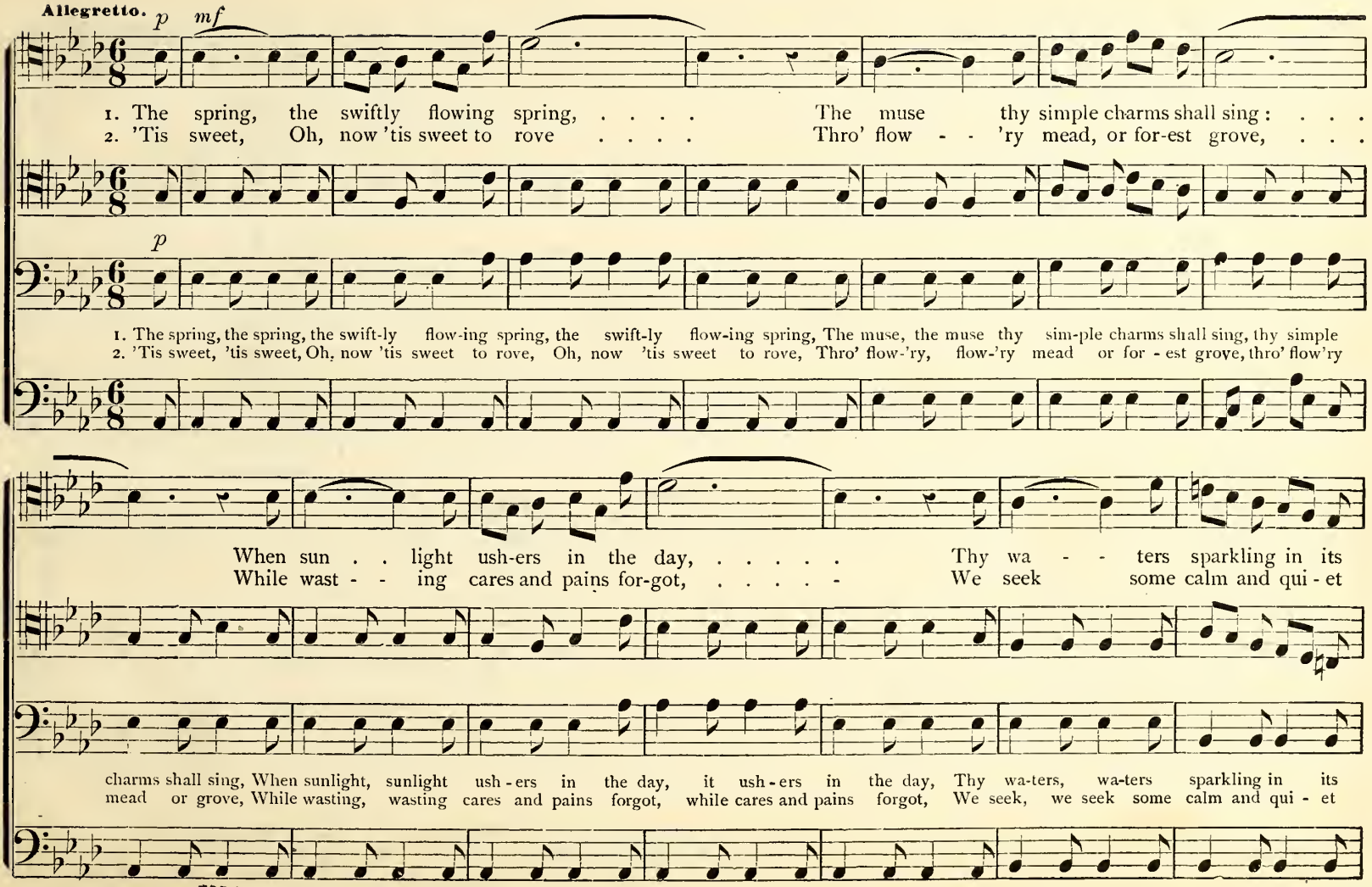
When Jesus Comes. Concluded.

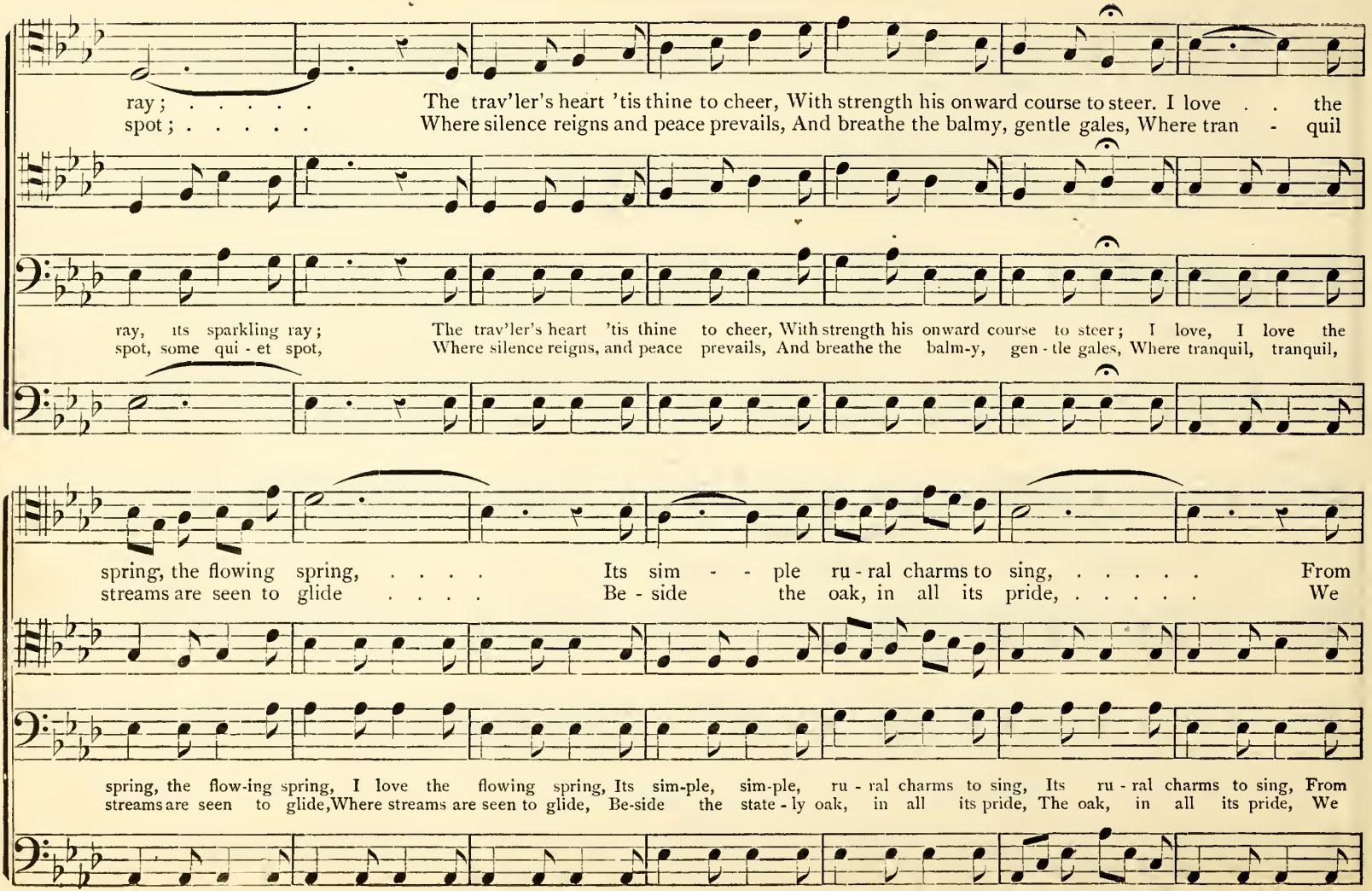
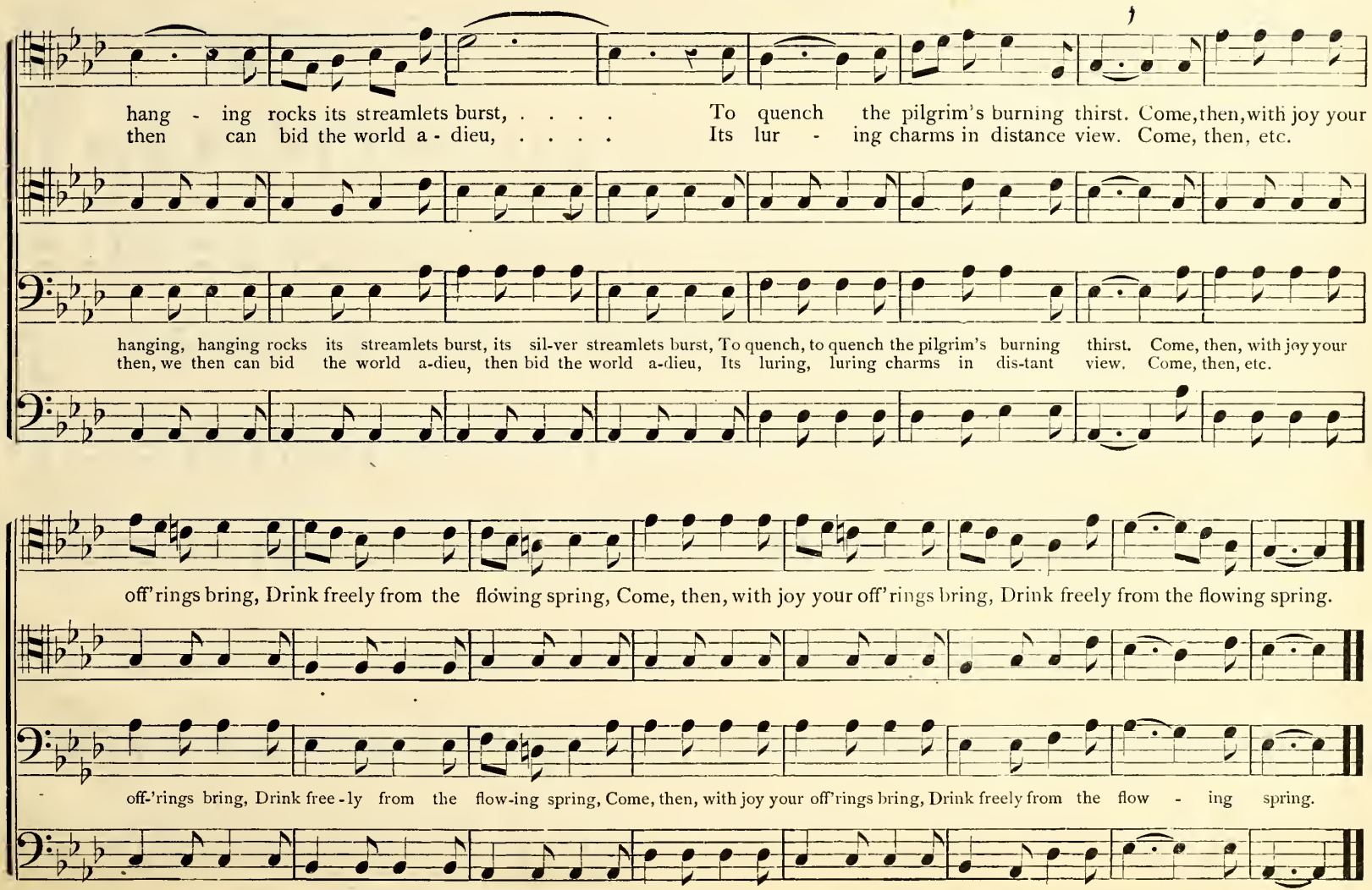

All beauty bright and vernal When Jesus comes; All glo - ry grand e - ter - nal When Jesus comes.
All beauty bright and vernal When Jesus comes; All glo - ry grand e - ter - nal When Jesus comes.

Nearer, My God, to Thee.

C. M. Wyman.

1. Nearer, my God, to thee, Nearer to thee: E'en though it be a cross That rais - eth me, Still all my song shall be, Nearer, my God to thee, Near - er to thee.
2. Though like a wanderer, Daylight all gone, Darkness be over me, My rest a stone, Yet in my dreams, I'd be Nearer, my God to thee, Near - er to thee.
3. There let the way appear Steps up to heaven; All that thou sendest me In mer - cy giv'n, Angels to beckon me Nearer, my God to thee, Near - er to thee.
4. Then with my waking tho'ts, Bright with thy praise, Out of my stony griefs, Beth- el I'll raise; So by my woes to be Nearer, my God to thee, Near - er to thee.
5. Or if on joyful wing, Cleaving the sky, Sun, moon, and stars forgot, Up- ward I fly, Still all my song shall be, Nearer, my God to thee, Near - er to thee.

Take Us, Dear Savior.

Andantino.
1. Take us, dear Sav - ior, In - to Thy world of light, Hap - py for - ev - er more May we u - nite;
2. There by Thy riv - er, Pure love shall free - ly flow, There in Thy mead-ows green True friendship glow.
Our hearts can ne'er re - pose Safe from each blast that blows, In this dark vale of woes, No, nev - er - more.
There joys ce - les - tial thrill, There bliss each heart shall fill, and fears of part-ing chill, No, nev - er - more.

The Crystal Spring.

Allegretto.
p
mf
1. The spring, the swiftly flowing spring, ... The muse thy simple charms shall sing: . . .
2. 'Tis sweet, Oh, now 'tis sweet to rove . . . . Thro' flow - - 'ry mead, or for-est grove, . . .
p
1. The spring, the spring, the swift-ly flow-ing spring, the swift-ly flow-ing spring, The muse, the muse thy sim-ple charms shall sing, thy simple
2. 'Tis sweet, 'tis sweet, Oh, now 'tis sweet to rove, Oh, now 'tis sweet to rove, Thro' flow-'ry, flow-'ry mead or for - est grove, thro' flow'ry
When sun . . light ush-ers in the day, ... Thy wa - - ters sparkling in its
While wast - - ing cares and pains for-got, ... We seek some calm and qui - et
charms shall sing, When sunlight, sunlight ush - ers in the day, it ush - ers in the day, Thy wa-ters, wa-ters sparkling in its
mead or grove, While wasting, wasting cares and pains forgot, while cares and pains forgot, We seek, we seek some calm and qui - et

The Crystal Spring. Continued.

ray; . . . . . The trav'ler's heart 'tis thine to cheer, With strength his onward course to steer. I love . . the
spot; . . . . . Where silence reigns and peace prevails, And breathe the balmy, gentle gales, Where tran - quil
ray, its sparkling ray; The trav'ler's heart 'tis thine to cheer, With strength his onward course to steer; I love, I love the
spot, some qui - et spot, Where silence reigns, and peace prevails, And breathe the balm-y, gen - tle gales, Where tranquil, tranquil,
spring, the flowing spring, ... Its sim - - ple ru - ral charms to sing, ... From
streams are seen to glide . . . . Be - side the oak, in all its pride, ... We
spring, the flow-ing spring, I love the flowing spring, Its sim-ple, sim-ple, ru - ral charms to sing, Its ru - ral charms to sing, From
streams are seen to glide, Where streams are seen to glide, Be-side the state - ly oak, in all its pride, The oak, in all its pride, We

hang - ing rocks its streamlets burst, ... To quench the pilgrim's burning thirst. Come, then, with joy your
then can bid the world a - dieu, ... Its lur - ing charms in distance view. Come, then, etc.
hanging, hanging rocks its streamlets burst, its sil-ver streamlets burst, To quench, to quench the pilgrim's burning thirst. Come, then, with joy your
then, we then can bid the world a-dieu, then bid the world a-dieu, Its luring, luring charms in dis-tant view. Come, then, etc.
off'rings bring, Drink freely from the flowing spring, Come, then, with joy your off'rings bring, Drink freely from the flowing spring.
off-'rings bring, Drink free-ly from the flow-ing spring, Come, then, with joy your off'rings bring, Drink freely from the flow - ing spring.

Hail, Festal Day!

Arranged from Rossini
by G. F. R.

Allegro Maestoso.

SOLO. *p*

Hail, once more, this fes - - tal day. Whose

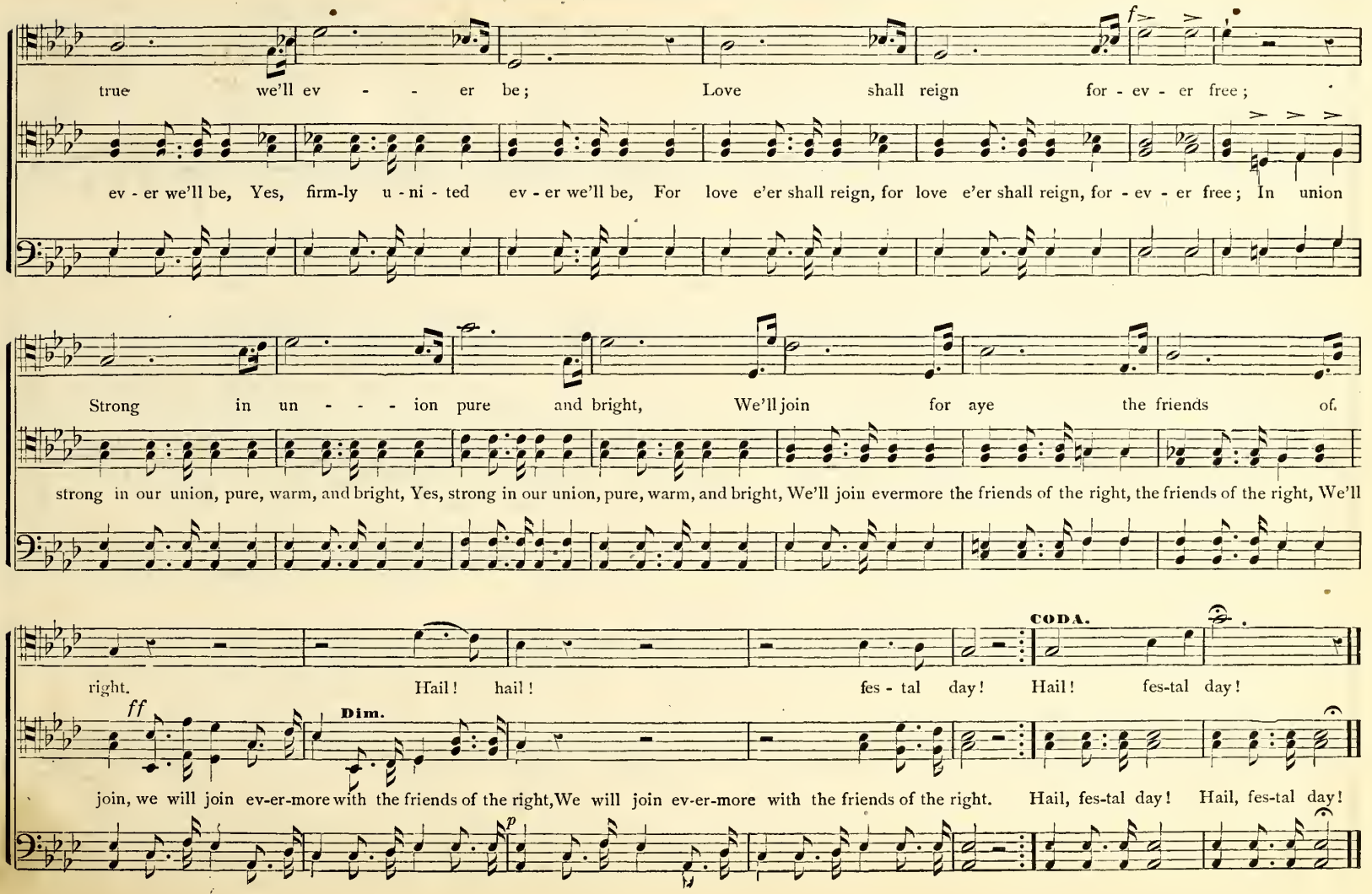
CHORU

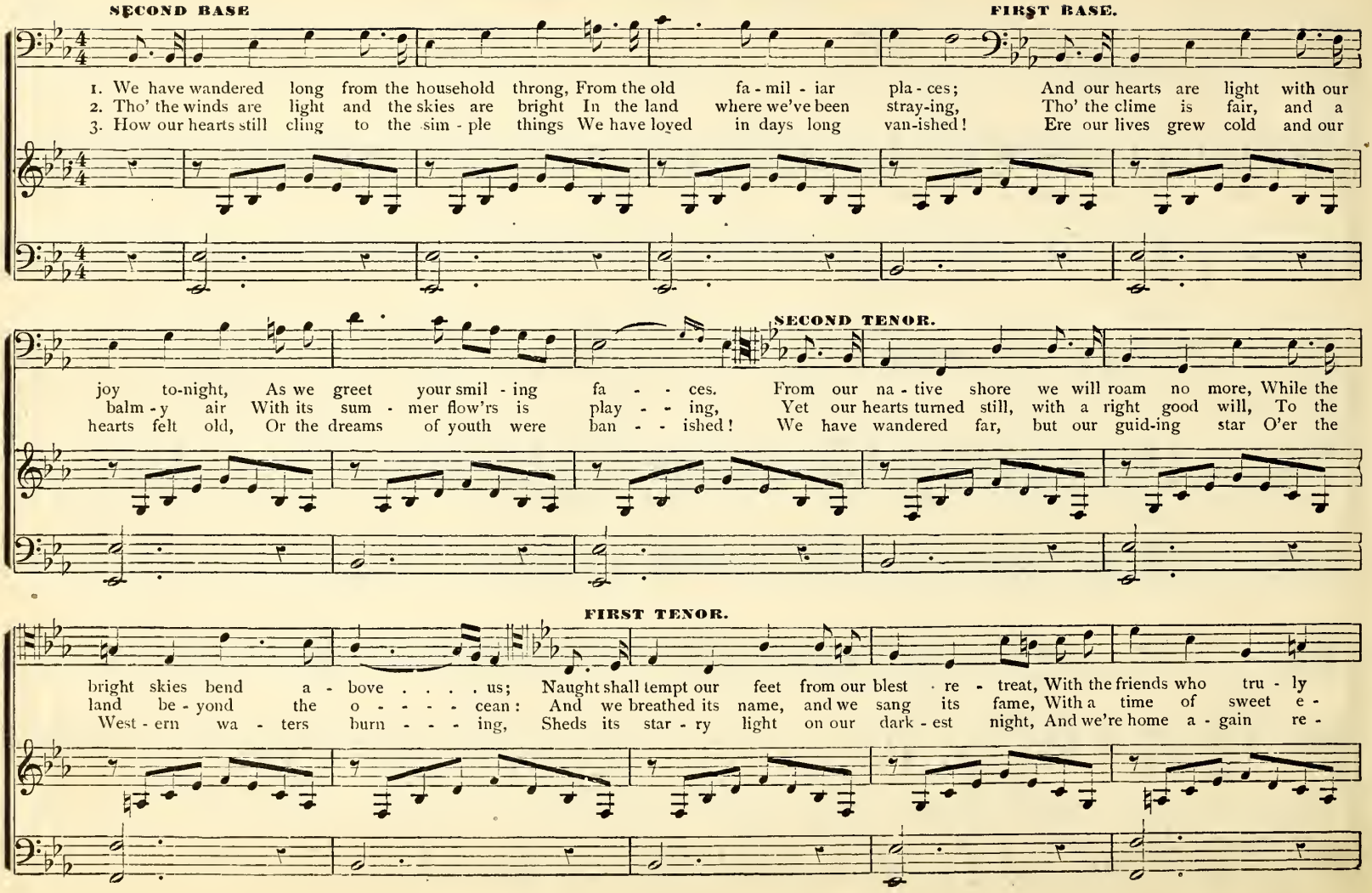
Hail, fes-tal day! so brightly return-ing; Hail, fes-tal day! so brightly return-ing; Glad-ly we meet in friendship togeth-er;

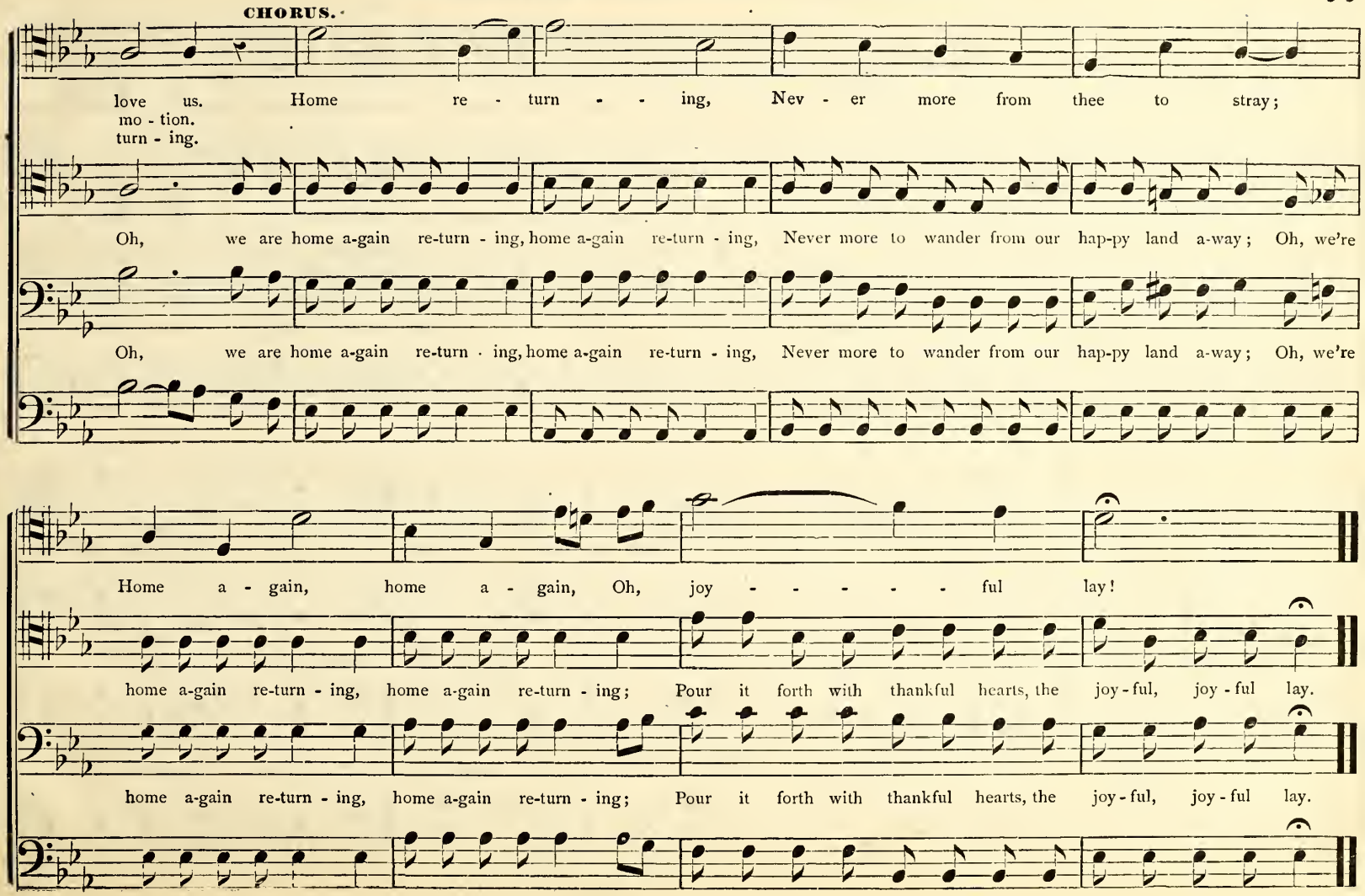
beams so bright are shed around; Glad a-gain we gath - - er

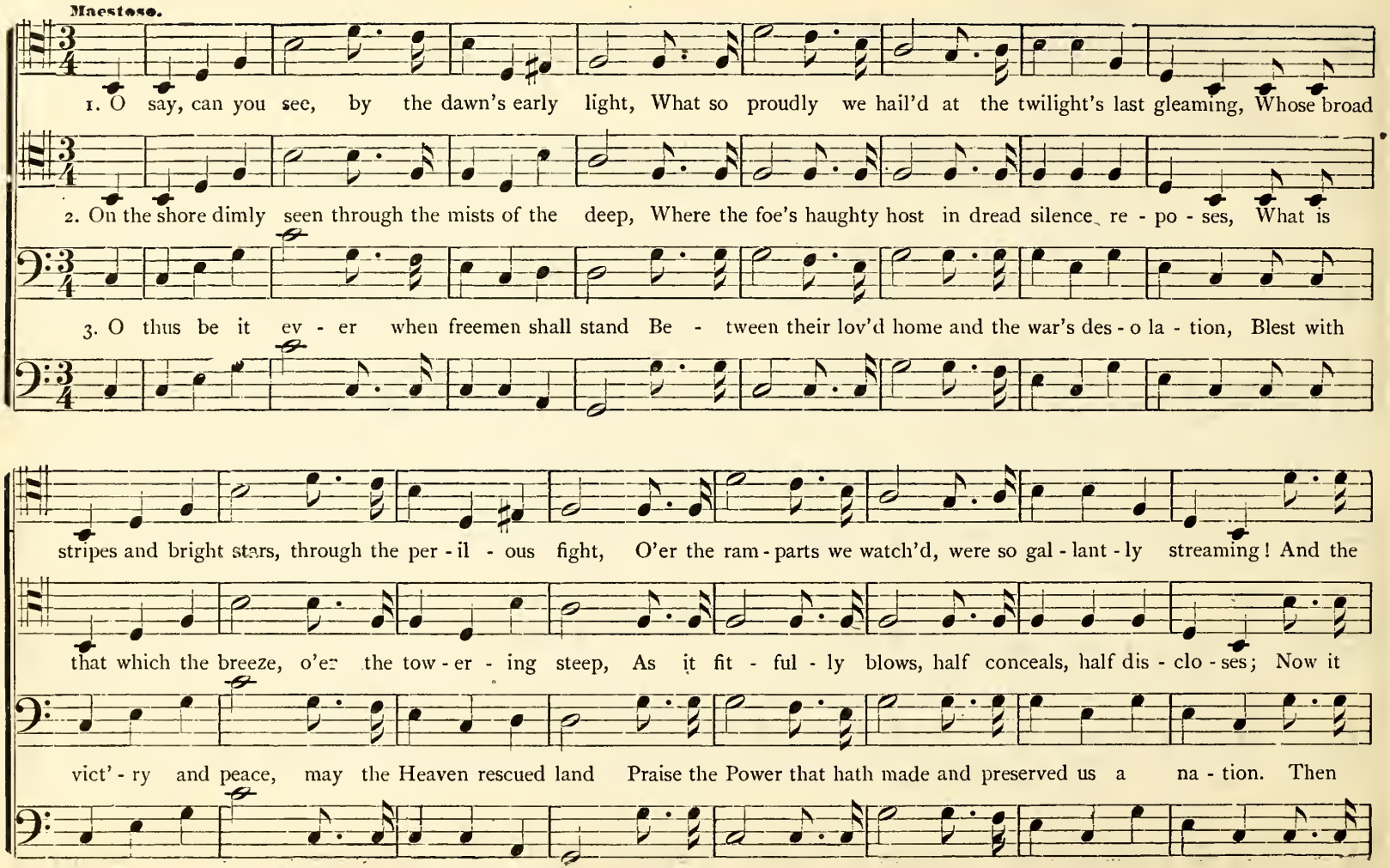
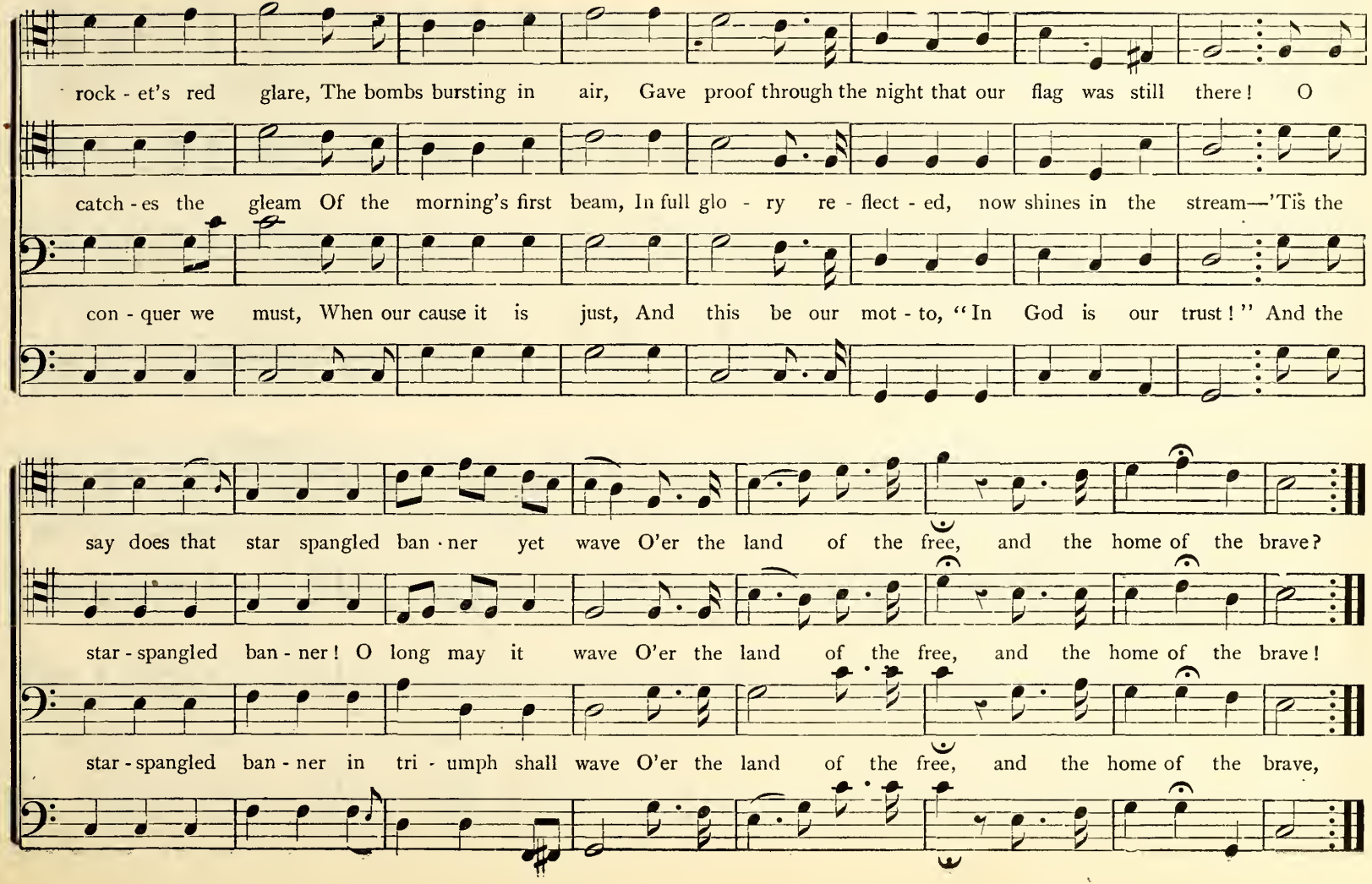
Hail, fes-tal day! so brightly return-ing, Gladly we meet in friendship togeth-er; Hail, fes-tal day, so brightly returning, Gladly we meet in

here, With friends so dear in un - - - ion bound. Firm and

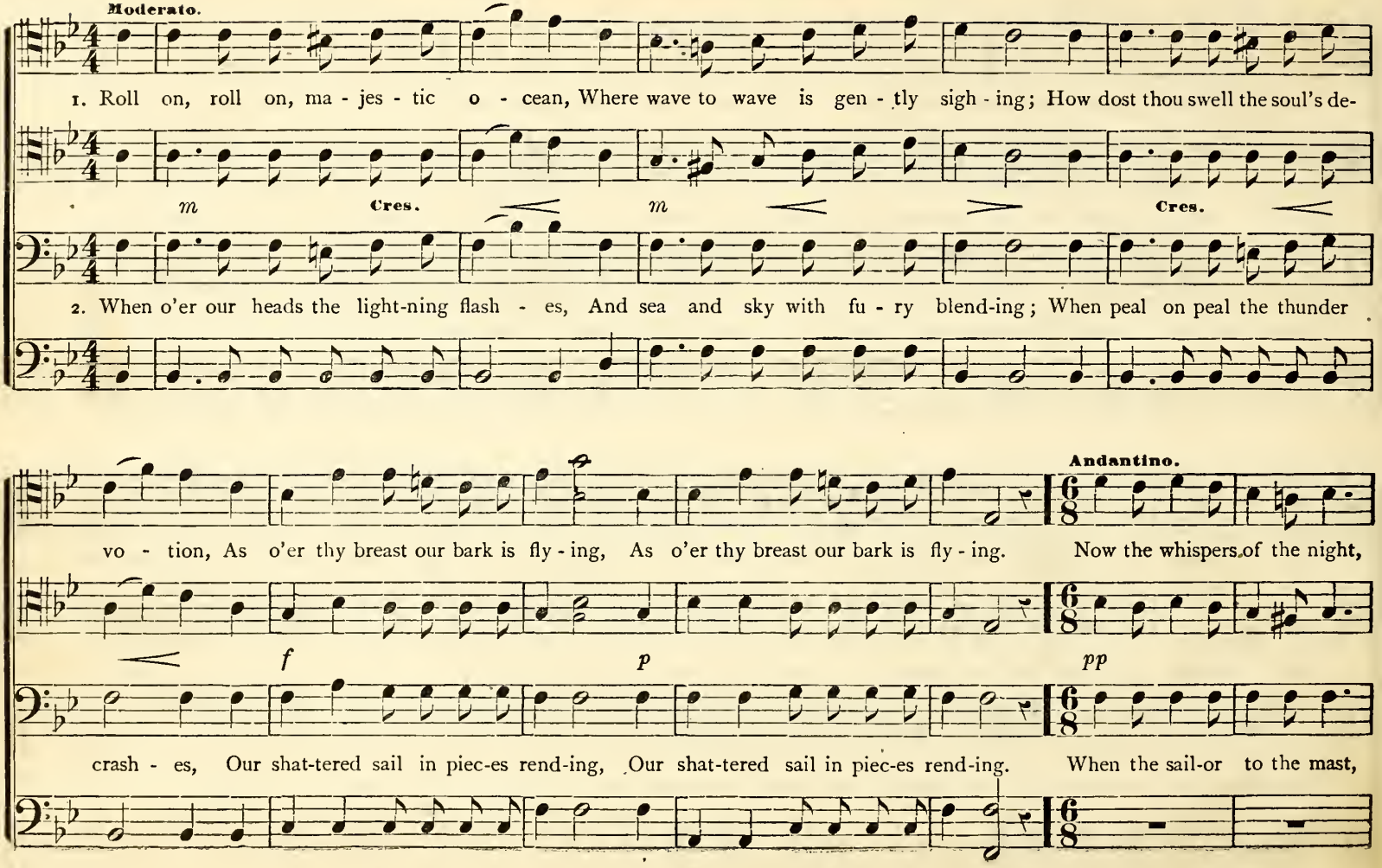
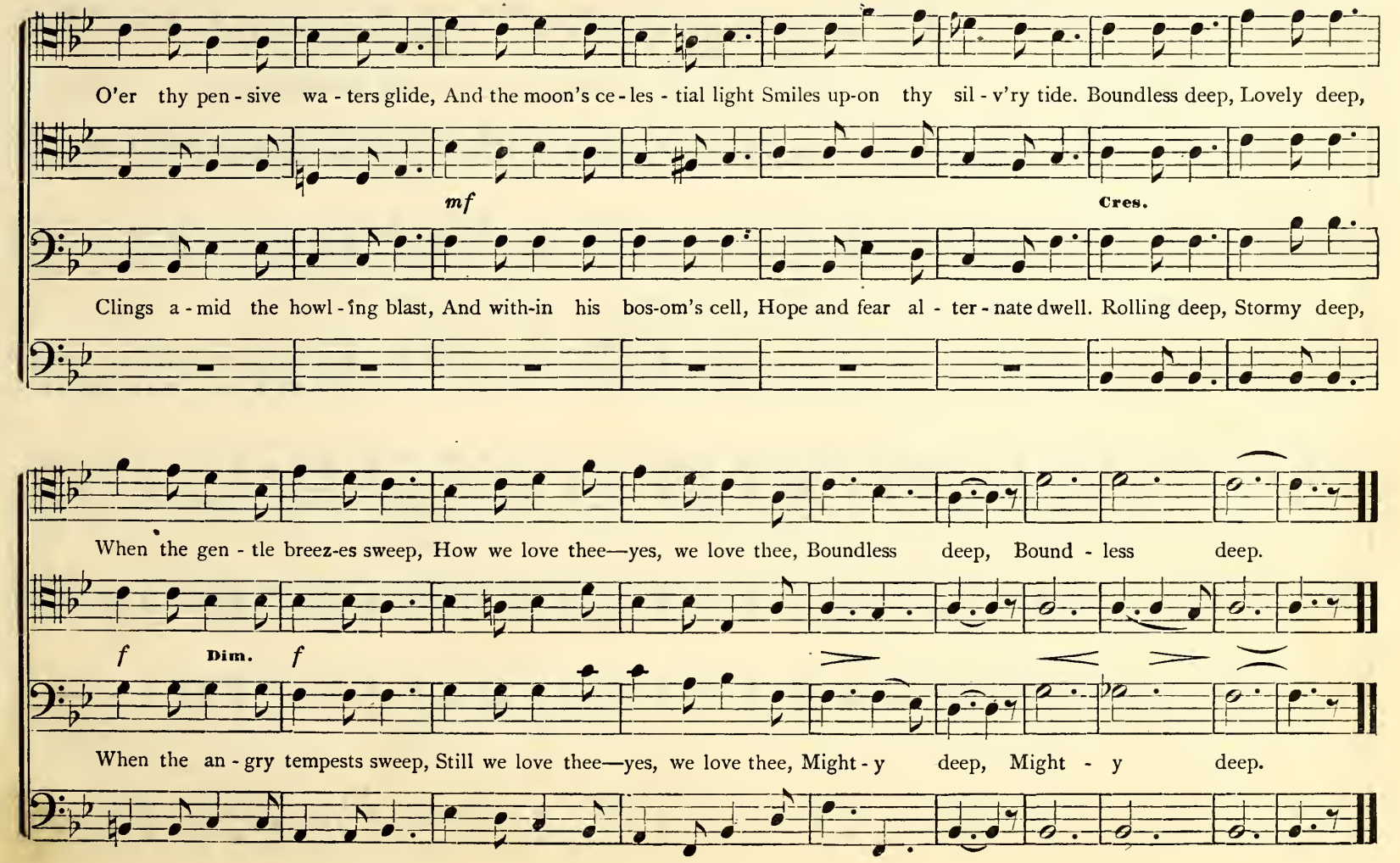
friendship togeth - er; Hail, fes-tal day, so brightly return-ing, Gladly we meet in friendship togeth - er; Firmly u - nit - ed

f
true we'll ev - - - er be; Love shall reign for - ev - er free;
ev - er we'll be, Yes, firm-ly u - ni - ted ev - er we'll be, For love e'er shall reign, for love e'er shall reign, for - ev - er free; In union
Strong in un - - - - ion pure and bright, We'll join for aye the friends of
strong in our union, pure, warm, and bright, Yes, strong in our union, pure, warm, and bright, We'll join evermore the friends of the right, the friends of the right, We'll
CODA.
right. Hail! hail! fes - tal day! Hail! fes-tal day!
ff
Dim.
p
join, we will join ev-er-more with the friends of the right, We will join ev-er-more with the friends of the right. Hail, fes-tal day! Hail, fes-tal day!

Home Again Returning.

SECOND BASE
FIRST BASE.
1. We have wandered long from the household throng, From the old fa - mil - iar pla - ces; And our hearts are light with our
2. Tho' the winds are light and the skies are bright In the land where we've been stray-ing, Tho' the clime is fair, and a
3. How our hearts still cling to the sim - ple things We have loved in days long van-ished! Ere our lives grew cold and our
SECOND TENOR.
joy to-night, As we greet your smil - ing fa - - ces. From our na - tive shore we will roam no more, While the
balm - y air With its sum - mer flow'rs is play - - ing, Yet our hearts turned still, with a right good will, To the
hearts felt old, Or the dreams of youth were ban - - ished! We have wandered far, but our guid-ing star O'er the
FIRST TENOR.
bright skies bend a - bove . . . . us; Naught shall tempt our feet from our blest - re - treat, With the friends who tru - ly
land be - yond the o - - - - - cean: And we breathed its name, and we sang its fame, With a time of sweet e -
West - ern wa - ters burn - - - ing, Sheds its star - ry light on our dark - est night, And we're home a - gain re -

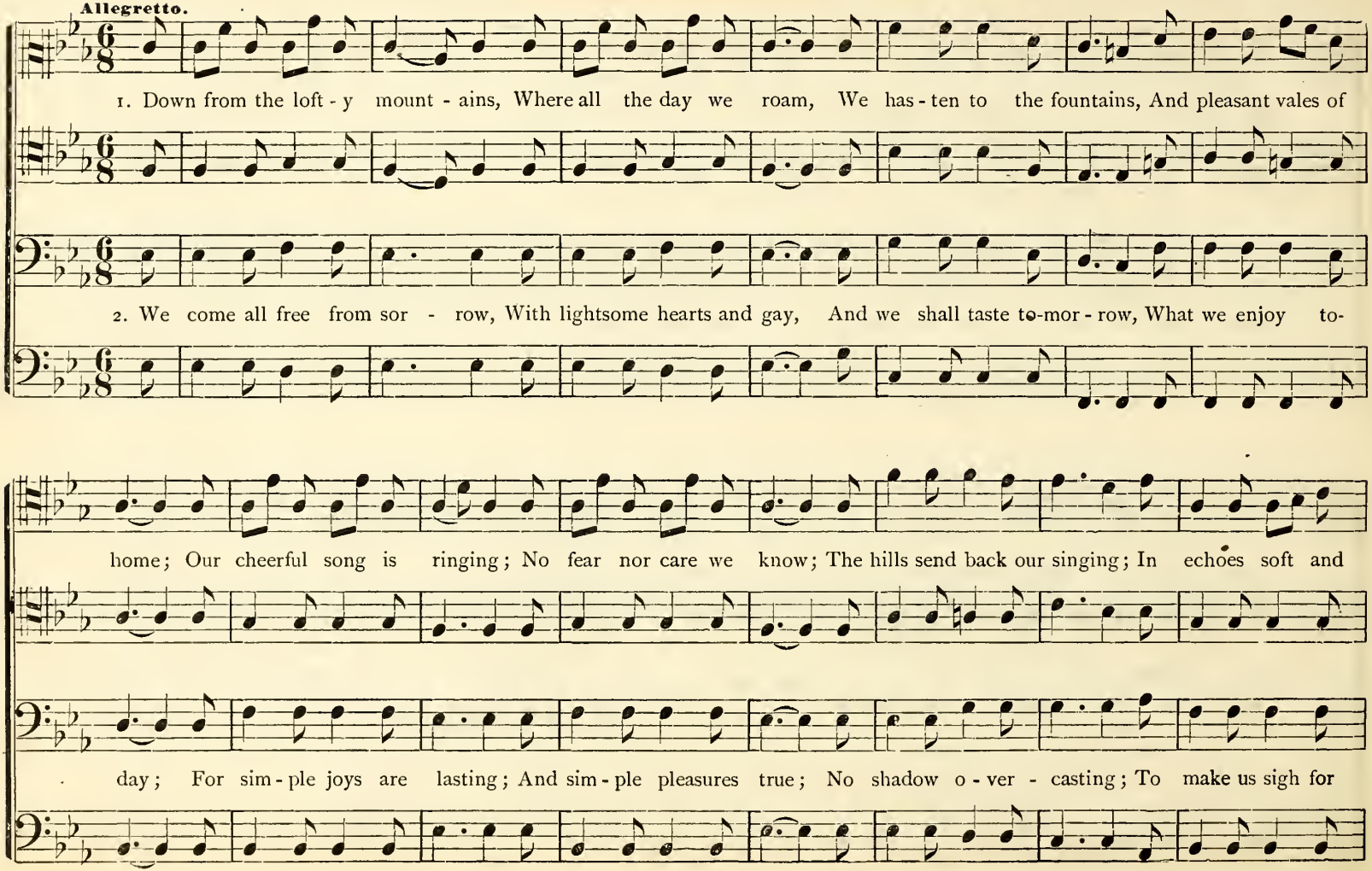
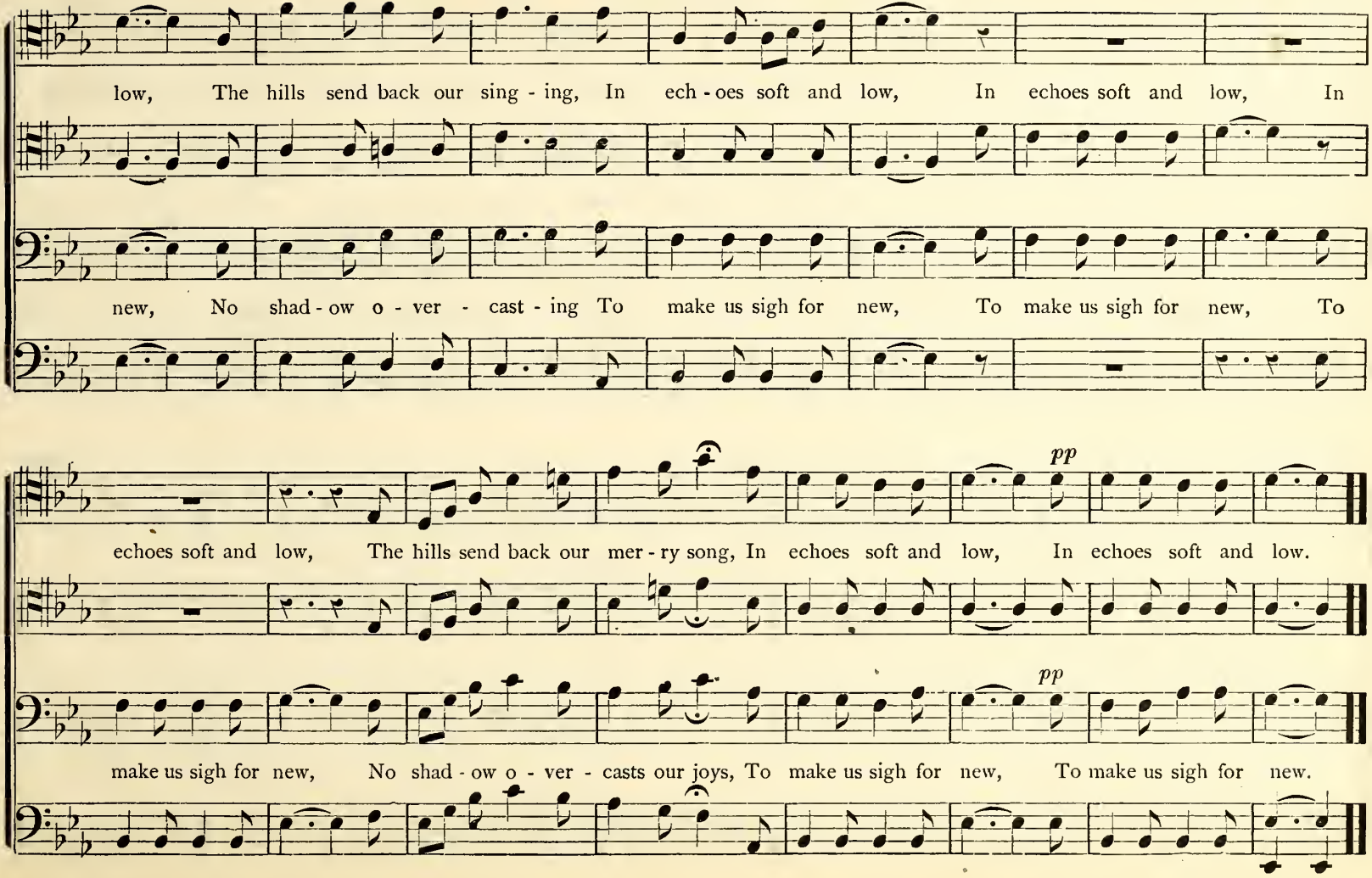
Home Again Returning. Concluded.

CHORUS.
love us. Home re - turn - - ing, Nev - er more from thee to stray;
mo - tion.
turn - ing.
Oh, we are home a-gain re-turn - ing, home a-gain re-turn - ing, Never more to wander from our hap-py land a-way; Oh, we're
Oh, we are home a-gain re-turn - ing, home a-gain re-turn - ing, Never more to wander from our hap-py land a-way; Oh, we're
Home a - gain, home a - gain, Oh, joy - - - - - ful lay!
home a-gain re-turn - ing, home a-gain re-turn - ing; Pour it forth with thankful hearts, the joy - ful, joy - ful lay.
home a-gain re-turn - ing, home a-gain re-turn - ing; Pour it forth with thankful hearts, the joy - ful, joy - ful lay.

The Star Spangled Banner.

Maestoso.
1. O say, can you see, by the dawn's early light, What so proudly we hail'd at the twilight's last gleaming, Whose broad
2. On the shore dimly seen through the mists of the deep, Where the foe's haughty host in dread silence re - po - ses, What is
3. O thus be it ev - er when freemen shall stand Be - tween their lov'd home and the war's des - o la - tion, Blest with
stripes and bright stars, through the per - il - ous fight, O'er the ram - parts we watch'd, were so gal - lant - ly streaming! And the
that which the breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half conceals, half dis - clo - ses; Now it
vict' - ry and peace, may the Heaven rescued land Praise the Power that hath made and preserved us a na - tion. Then

rock - et's red glare, The bombs bursting in air, Gave proof through the night that our flag was still there! O
catch - es the gleam Of the morning's first beam, In full glo - ry re - flect - ed, now shines in the stream—'Tis the
con - quer we must, When our cause it is just, And this be our mot - to, "In God is our trust!" And the
say does that star spangled ban - ner yet wave O'er the land of the free, and the home of the brave?
star - spangled ban - ner! O long may it wave O'er the land of the free, and the home of the brave!
star - spangled ban - ner in tri - umph shall wave O'er the land of the free, and the home of the brave,

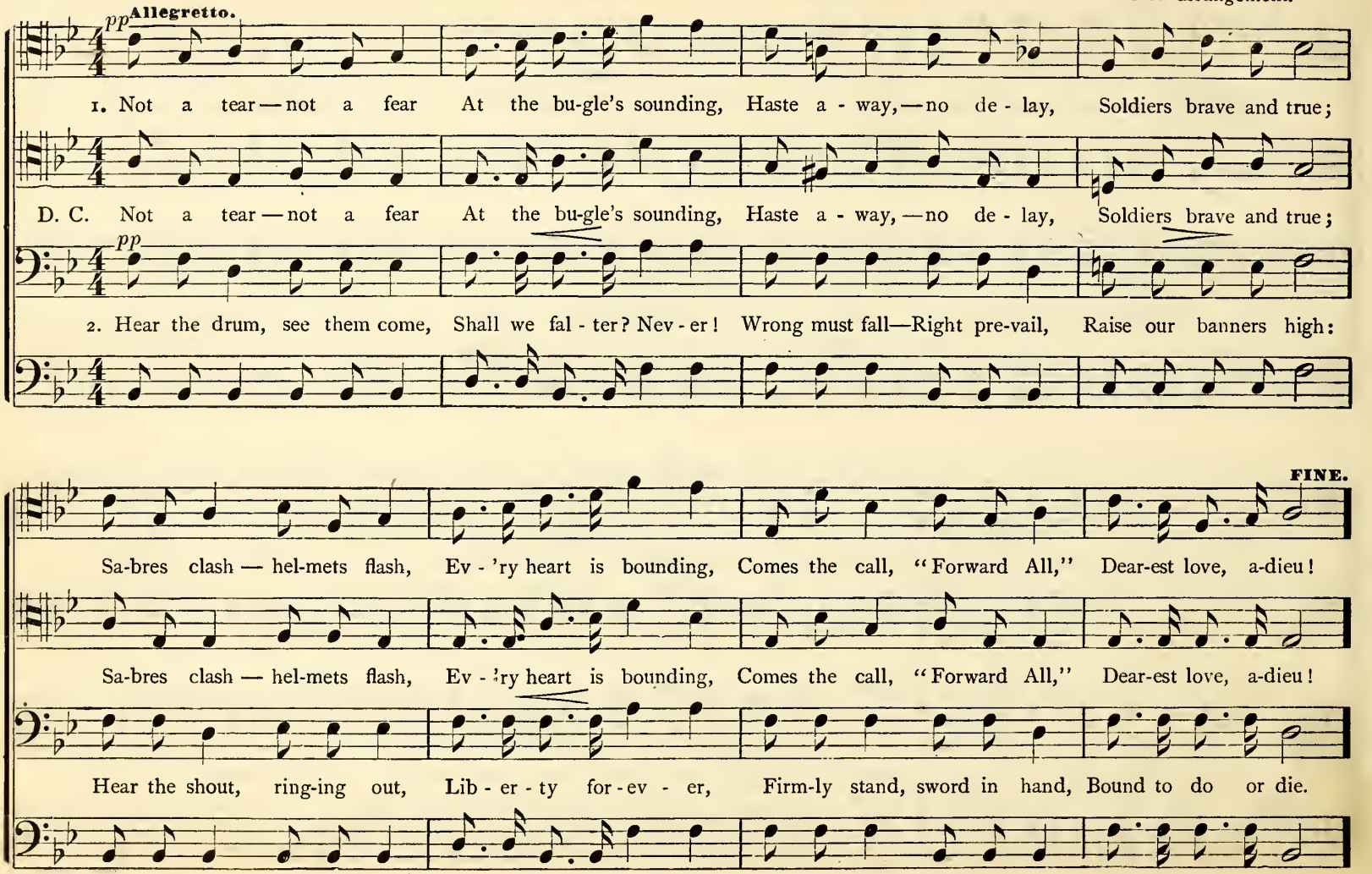
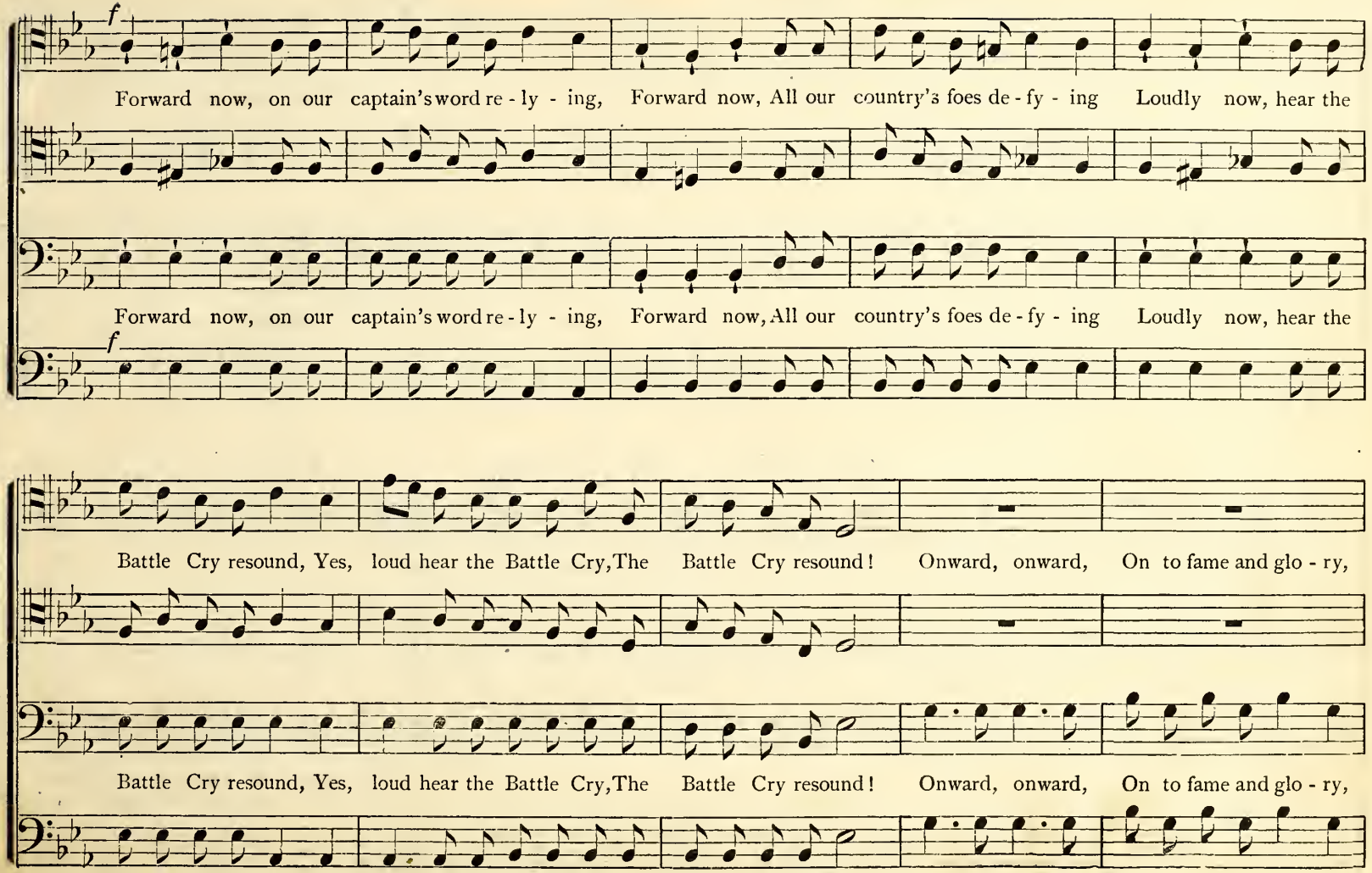
Roll on, Majestic Ocean.

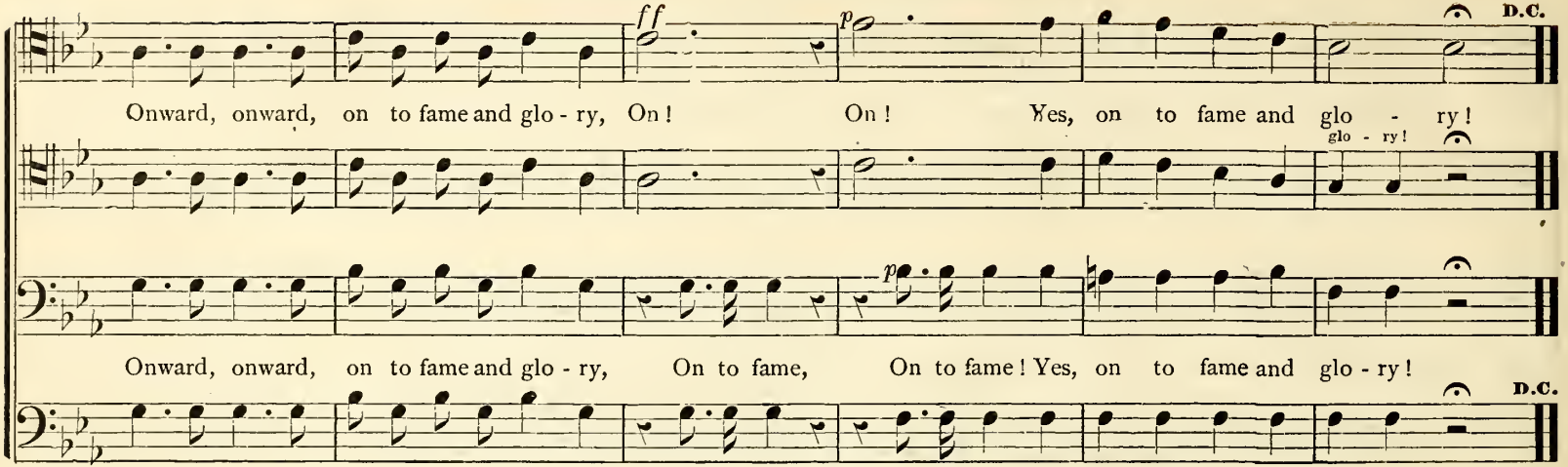
Geo. F. Root.

Moderato.
1. Roll on, roll on, ma - jes - tic o - cean, Where wave to wave is gen - tly sigh - ing; How dost thou swell the soul's de-
m
Cres.
m
Cres.
2. When o'er our heads the light-ning flash - es, And sea and sky with fu - ry blend-ing; When peal on peal the thunder
Andantino.
vo - tion, As o'er thy breast our bark is fly - ing, As o'er thy breast our bark is fly - ing. Now the whispers of the night,
f
p
pp
crash - es, Our shat-tered sail in piec-es rend-ing, Our shat-tered sail in piec-es rend-ing. When the sail-or to the mast,

O'er thy pen - sive wa - ters glide, And the moon's ce - les - tial light Smiles up-on thy sil - v'ry tide. Boundless deep, Lovely deep,
mf
Cres.
Clings a - mid the howl - ing blast, And with-in his bos-om's cell, Hope and fear al - ter - nate dwell. Rolling deep, Stormy deep,
When the gen - tle breez-es sweep, How we love thee—yes, we love thee, Boundless deep, Bound - less deep.
f
Dim.
f
When the an - gry tempests sweep, Still we love thee—yes, we love thee, Might - y deep, Might - y deep.

Shepherd's Chorus.

From Kreutzer, by F. W. Root,
Words by J. R. Murray.

Allegretto.
1. Down from the loft - y mount - ains, Where all the day we roam, We has - ten to the fountains, And pleasant vales of
2. We come all free from sor - row, With lightsome hearts and gay, And we shall taste to-mor - row, What we enjoy to-
home; Our cheerful song is ringing; No fear nor care we know; The hills send back our singing; In echoes soft and
day; For sim - ple joys are lasting; And sim - ple pleasures true; No shadow o - ver - casting; To make us sigh for

low, The hills send back our sing - ing, In ech - oes soft and low, In echoes soft and low, In
new, No shad - ow o - ver - cast - ing To make us sigh for new, To make us sigh for new, To
pp
echoes soft and low, The hills send back our mer - ry song, In echoes soft and low, In echoes soft and low.
pp
make us sigh for new, No shad - ow o - ver - casts our joys, To make us sigh for new, To make us sigh for new.

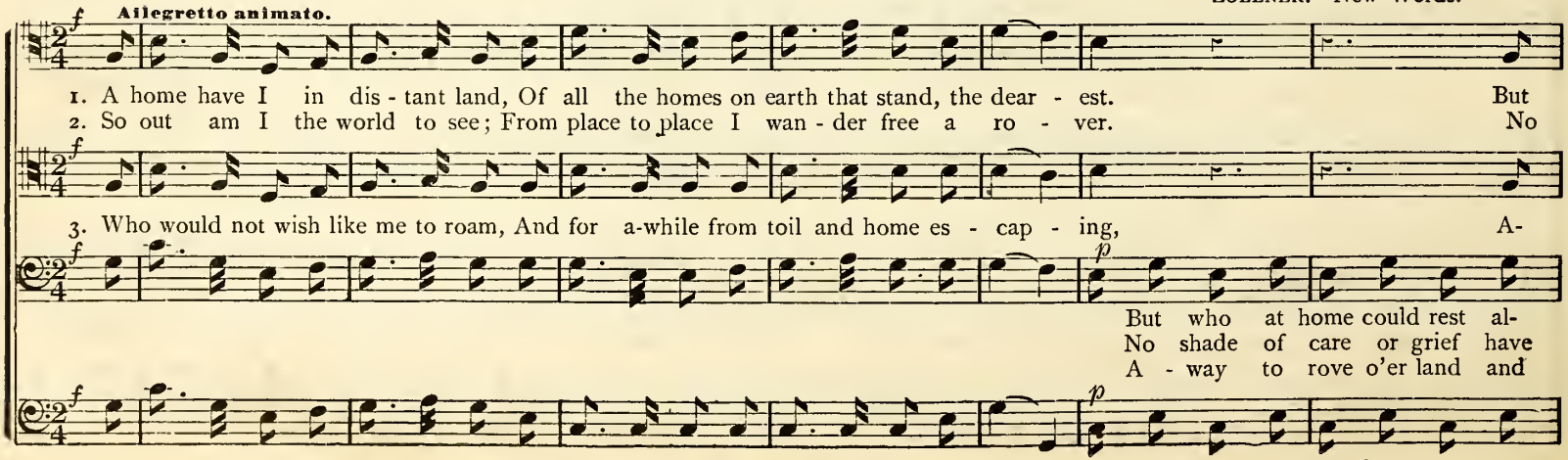
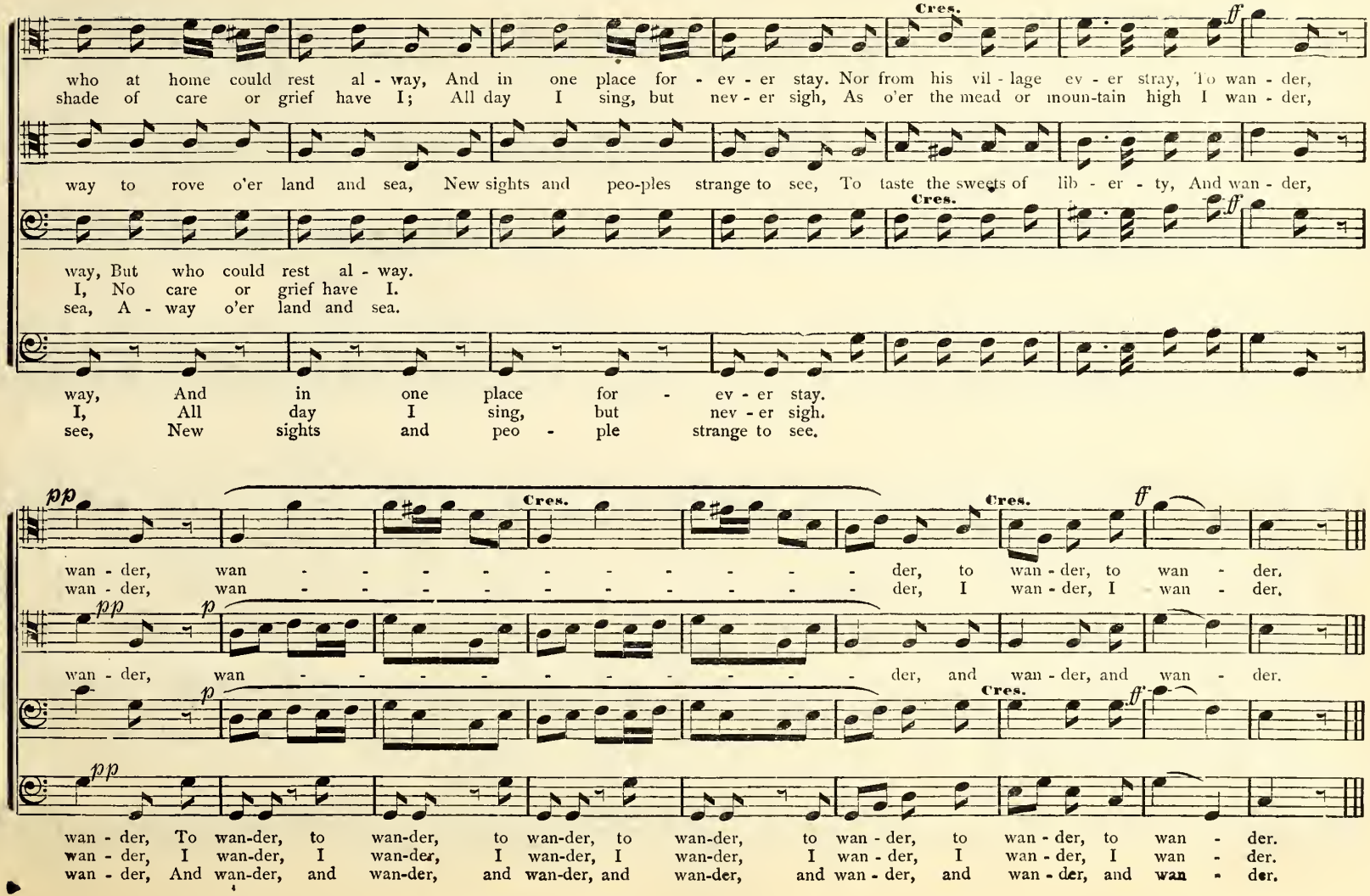
Soldiers' Chorus.

New arrangement.

pp Allegretto.
1. Not a tear — not a fear At the bu-gle's sounding, Haste a - way, — no de - lay, Soldiers brave and true;
D. C. Not a tear — not a fear At the bu-gle's sounding, Haste a - way, — no de - lay, Soldiers brave and true;
pp
2. Hear the drum, see them come, Shall we fal - ter? Nev - er! Wrong must fall—Right pre-vail, Raise our banners high:
FINE.
Sa-bres clash — hel-mets flash, Ev - 'ry heart is bounding, Comes the call, "Forward All," Dear-est love, a-dieu!
Sa-bres clash — hel-mets flash, Ev - 'ry heart is bounding, Comes the call, "Forward All," Dear-est love, a-dieu!
Hear the shout, ring-ing out, Lib - er - ty for - ev - er, Firm-ly stand, sword in hand, Bound to do or die.

f
Forward now, on our captain's word re - ly - ing, Forward now, All our country's foes de - fy - ing Loudly now, hear the
Forward now, on our captain's word re - ly - ing, Forward now, All our country's foes de - fy - ing Loudly now, hear the
f
Battle Cry resound, Yes, loud hear the Battle Cry, The Battle Cry resound! Onward, onward, On to fame and glo - ry,
Battle Cry resound, Yes, loud hear the Battle Cry, The Battle Cry resound! Onward, onward, On to fame and glo - ry,

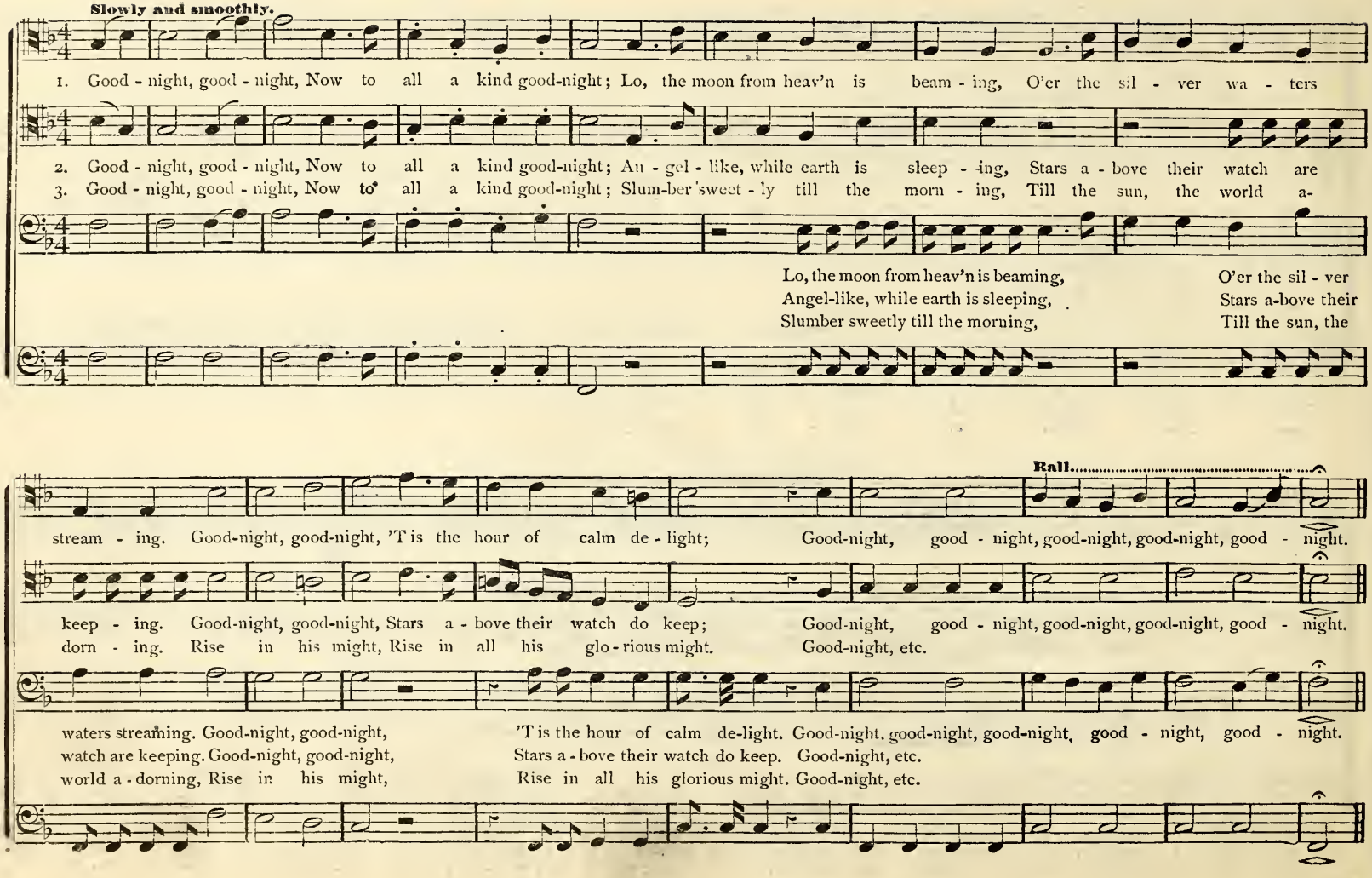
Soldiers' Chorus. Concluded.

ff
p
D.C.
Onward, onward, on to fame and glo - ry, On! On! Yes, on to fame and glo - ry!
glo - ry!
p
Onward, onward, on to fame and glo - ry, On to fame, On to fame! Yes, on to fame and glo - ry!
D.C.

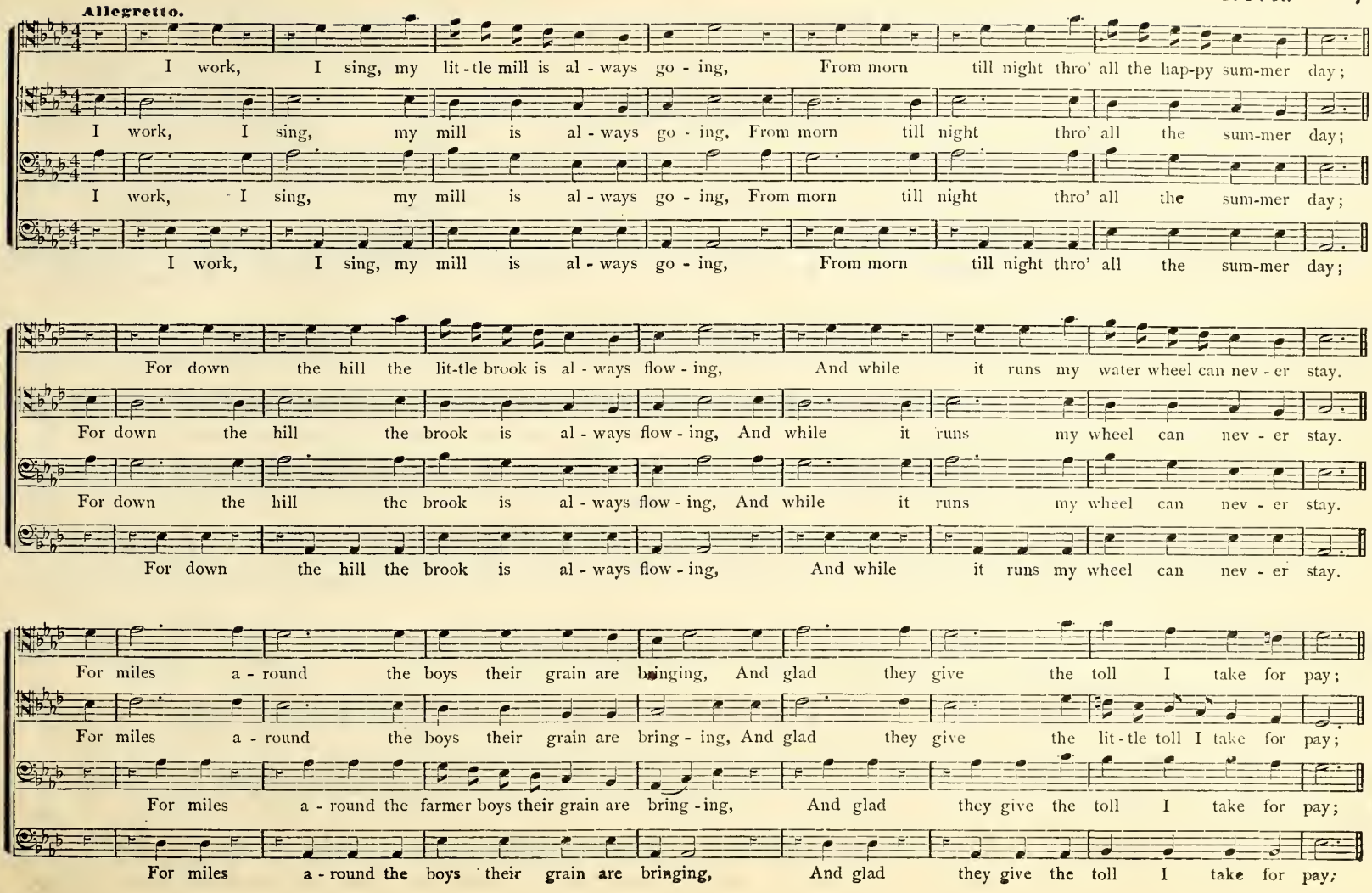
The Happy Wanderer.

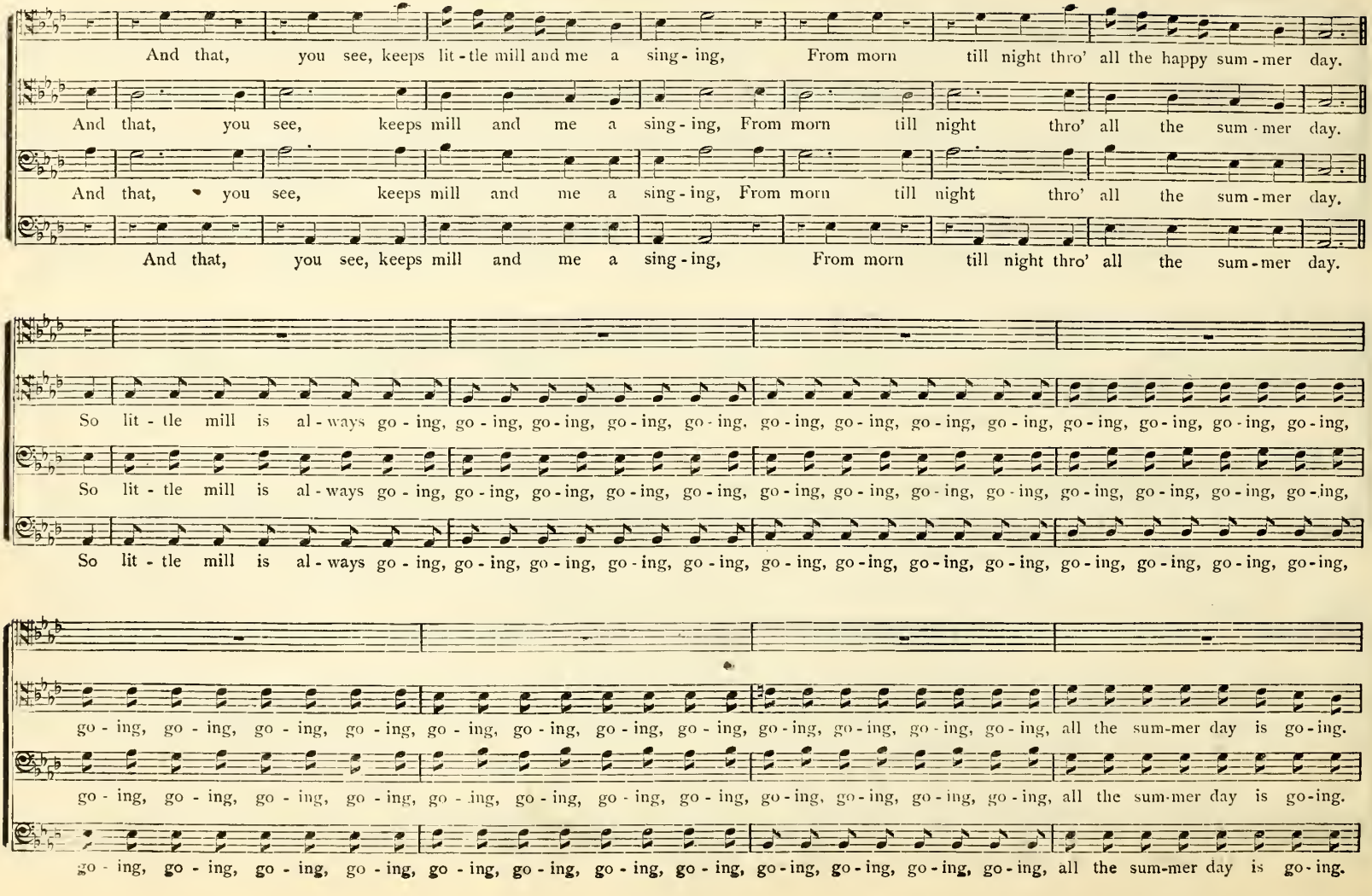
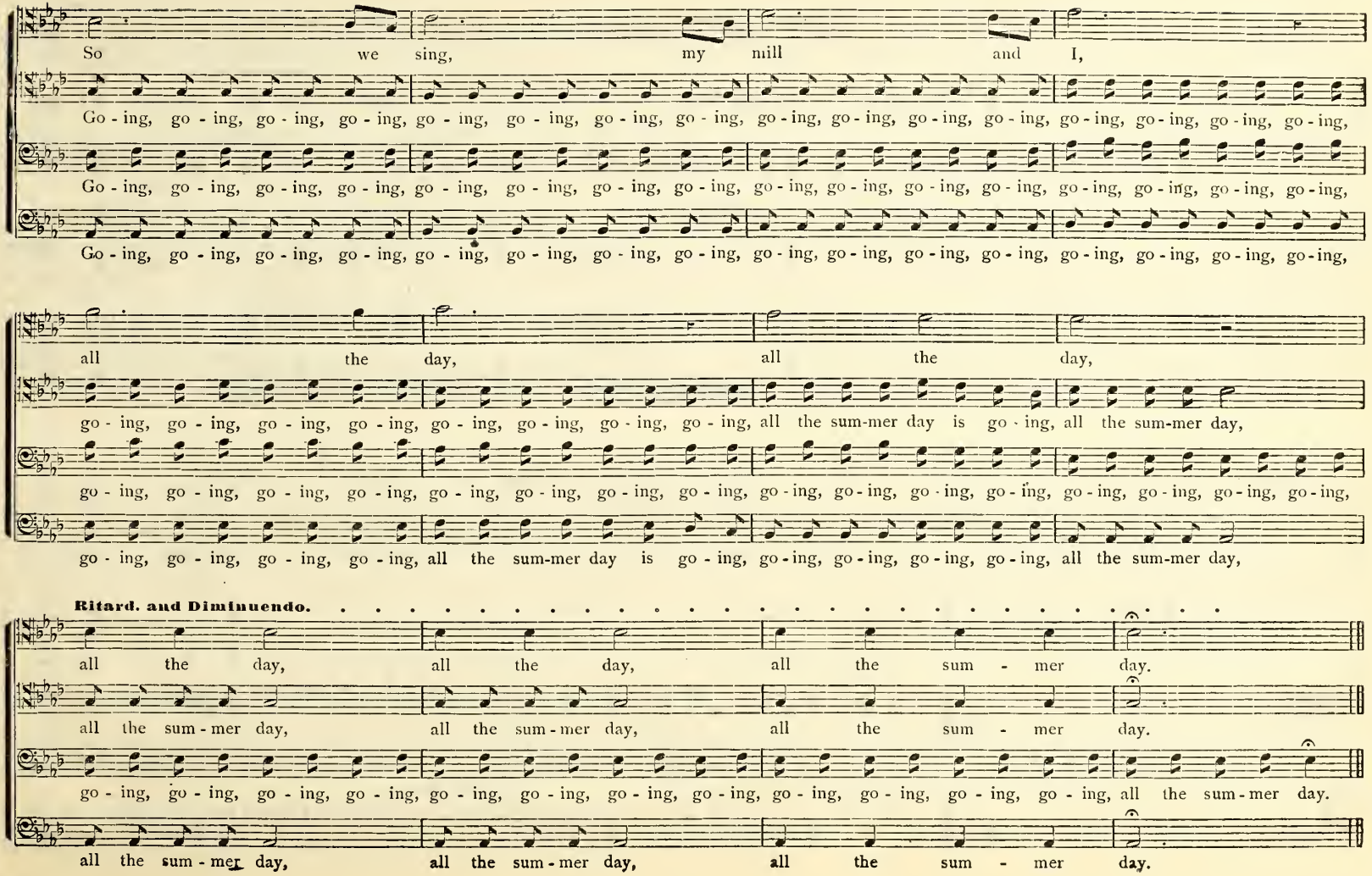
Zollner. New Words.


f
Allegretto animato.
1. A home have I in dis - tant land, Of all the homes on earth that stand, the dear - est. But
2. So out am I the world to see; From place to place I wan - der free a ro - ver. No
3. Who would not wish like me to roam, And for a-while from toil and home es - cap - ing, A-
p
But who at home could rest al-
No shade of care or grief have
A - way to rove o'er land and

Cres.
ff
who at home could rest al - way, And in one place for - ev - er stay. Nor from his vil - lage ev - er stray, To wan - der,
shade of care or grief have I; All day I sing, but nev - er sigh, As o'er the mead or moun-tain high I wan - der,
way to rove o'er land and sea, New sights and peo-ples strange to see, To taste the sweets of lib - er - ty, And wan - der,
Cres.
ff
way, But who could rest al - way.
I, No care or grief have I.
sea, A - way o'er land and sea.
way, And in one place for - ev - er stay.
I, All day I sing, but nev - er sigh.
see, New sights and peo - ple strange to see.
pp
Cres.
Cres.
ff
wan - der, wan - - - - - - - - - - der, to wan - der, to wan - der.
wan - der, wan - - - - - - - - - - der, I wan - der, I wan - der.
pp
p
wan - der, wan - - - - - - - - - - der, and wan - der, and wan - der.
p
Cres.
ff
pp
wan - der, To wan-der, to wan-der, to wan-der, to wan-der, to wan - der, to wan - der, to wan - der.
wan - der, I wan-der, I wan-der, I wan-der, I wan - der, I wan - der, I wan - der.
wan - der, And wan-der, and wan-der, and wan-der, and wan - der, and wan - der, and wan - der.

Good-Night.—Serenade.

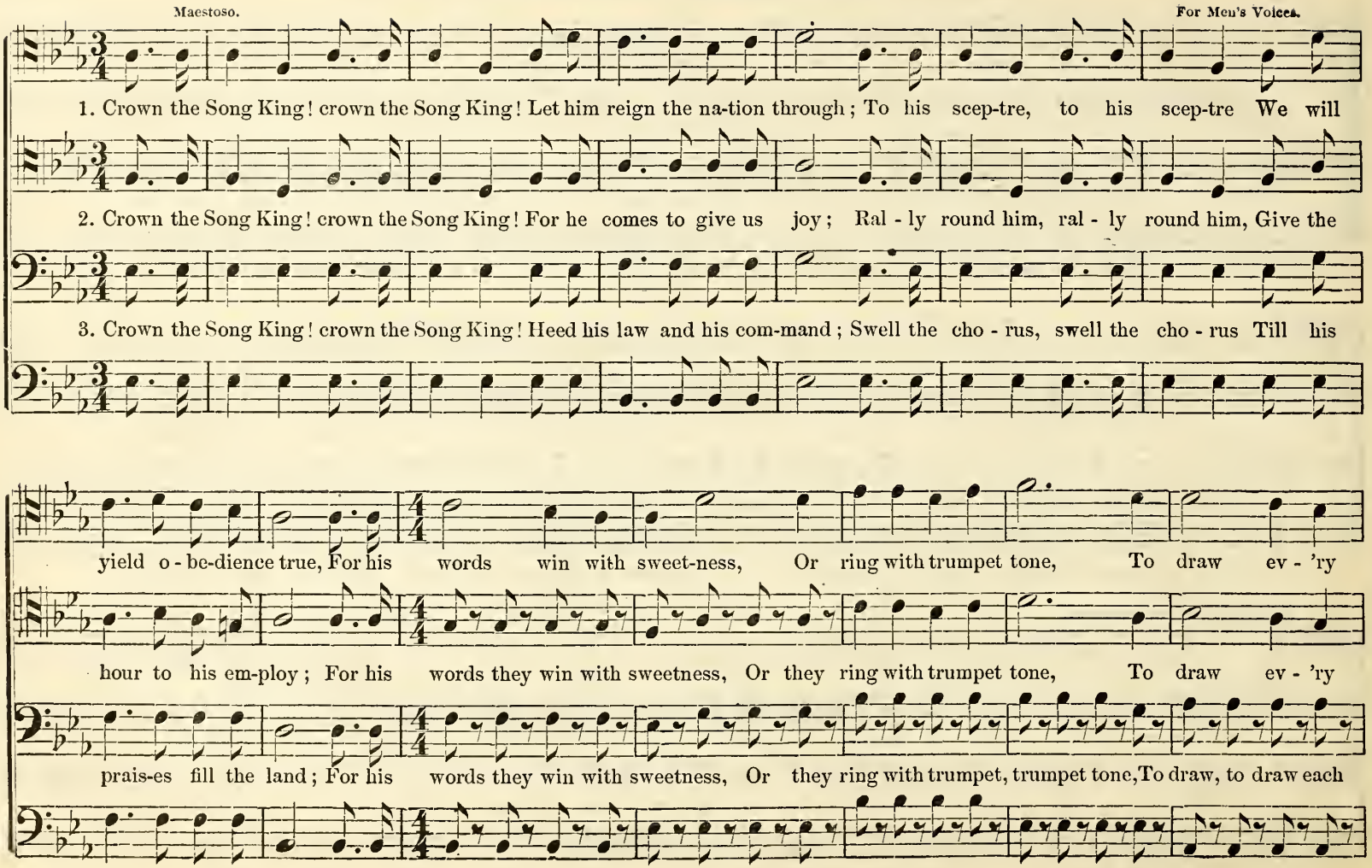
Chas. H. Carroll

Slowly and smoothly.
1. Good - night, good - night, Now to all a kind good-night; Lo, the moon from heav'n is beam - ing, O'er the sil - ver wa - ters
2. Good - night, good - night, Now to all a kind good-night; An - gel - like, while earth is sleep - ing, Stars a - bove their watch are
3. Good - night, good - night, Now to all a kind good-night; Slum-ber sweet - ly till the morn - ing, Till the sun, the world a-
Lo, the moon from heav'n is beaming,
Angel-like, while earth is sleeping,
Slumber sweetly till the morning,
O'er the sil - ver
Stars a-bove their
Till the sun, the
Rall.
stream - ing. Good-night, good-night, 'T is the hour of calm de - light; Good-night, good - night, good-night, good-night, good - night.
keep - ing. Good-night, good-night, Stars a - bove their watch do keep; Good-night, good - night, good-night, good-night, good - night.
dorn - ing. Rise in his might, Rise in all his glo - rious might. Good-night, etc.
waters streaming. Good-night, good-night,
watch are keeping. Good-night, good-night,
world a - dorning, Rise in his might,
'T is the hour of calm de-light. Good-night, good-night, good-night, good - night, good - night.
Stars a - bove their watch do keep. Good-night, etc.
Rise in all his glorious might. Good-night, etc.

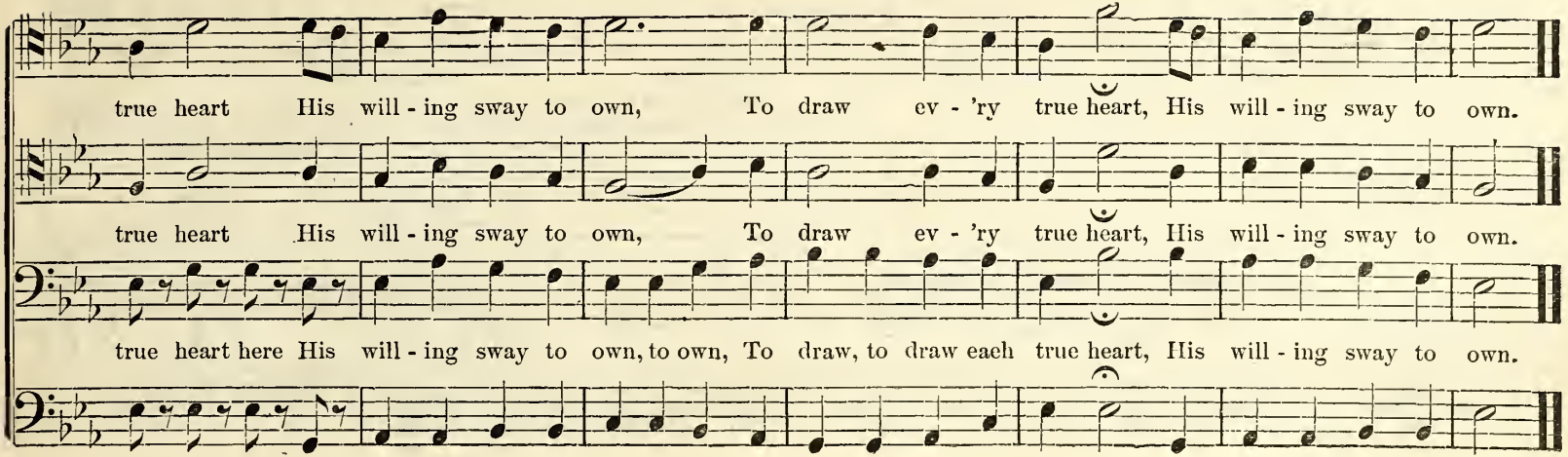
The Brook-Miller's Song.

Allegretto.
I work, I sing, my lit-tle mill is al-ways go-ing, From morn till night thro' all the hap-py sum-mer day;
I work, I sing, my mill is al-ways go-ing, From morn till night thro' all the sum-mer day;
I work, I sing, my mill is al-ways go-ing, From morn till night thro' all the sum-mer day;
I work, I sing, my mill is al-ways go-ing, From morn till night thro' all the sum-mer day;
For down the hill the lit-tle brook is al-ways flow-ing, And while it runs my water wheel can nev-er stay.
For down the hill the brook is al-ways flow-ing, And while it runs my wheel can nev-er stay.
For down the hill the brook is al-ways flow-ing, And while it runs my wheel can nev-er stay.
For down the hill the brook is al-ways flow-ing, And while it runs my wheel can nev-er stay.
For miles a-round the boys their grain are bringing, And glad they give the toll I take for pay;
For miles a-round the boys their grain are bring-ing, And glad they give the lit-tle toll I take for pay;
For miles a-round the farmer boys their grain are bring-ing, And glad they give the toll I take for pay;
For miles a-round the boys their grain are bringing, And glad they give the toll I take for pay;

The Brook-Miller's Song. Continued.

So we sing, my mill and I,
Go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing,
Go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing,
Go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing,
all the day, all the day,
go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, all the sum-mer day is go - ing, all the sum-mer day,
go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing,
go - ing, go - ing, go - ing, go - ing, all the sum-mer day is go - ing, go - ing, go - ing, go - ing, go - ing, all the sum-mer day,
Ritard. and Diminuendo.
all the day, all the day, all the sum - mer day.
all the sum - mer day, all the sum - mer day, all the sum - mer day.
go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, go - ing, all the sum - mer day.
all the sum - mer day, all the sum - mer day, all the sum - mer day.

Crown the Song King!

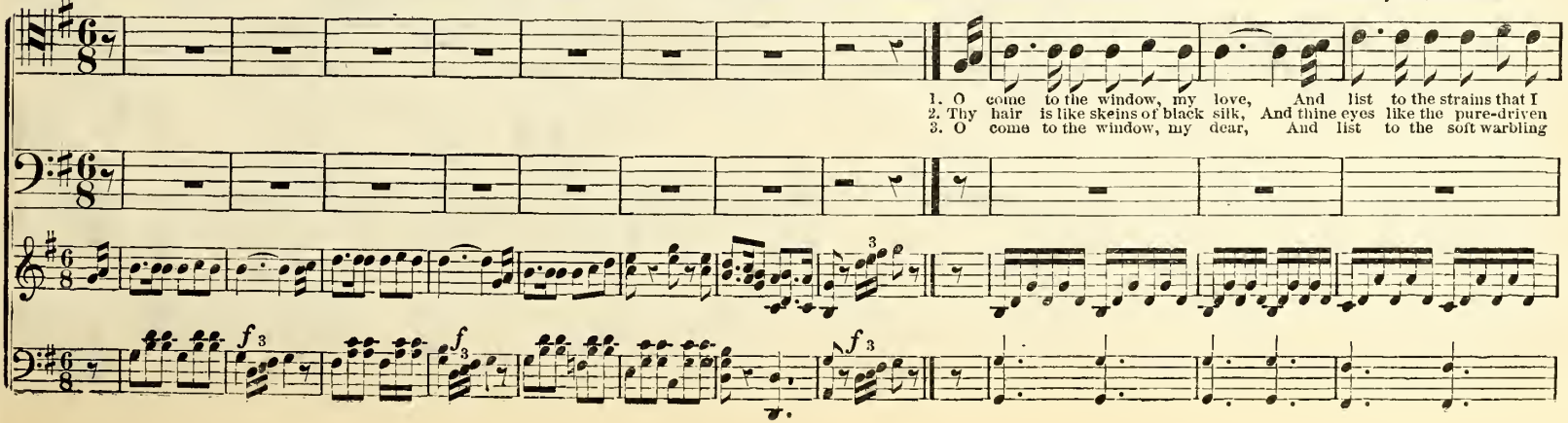
Maestoso. For Men's Voices.

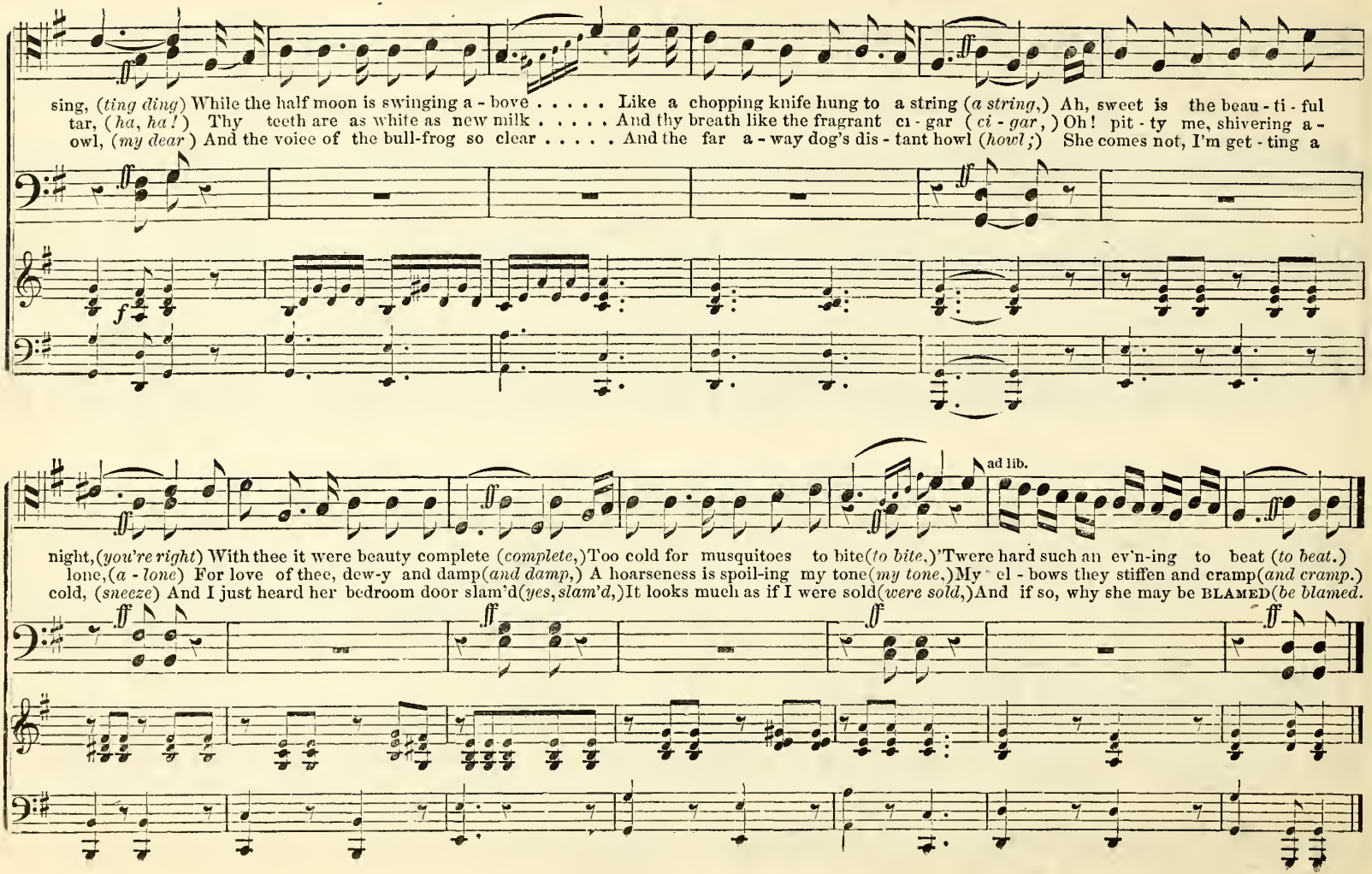
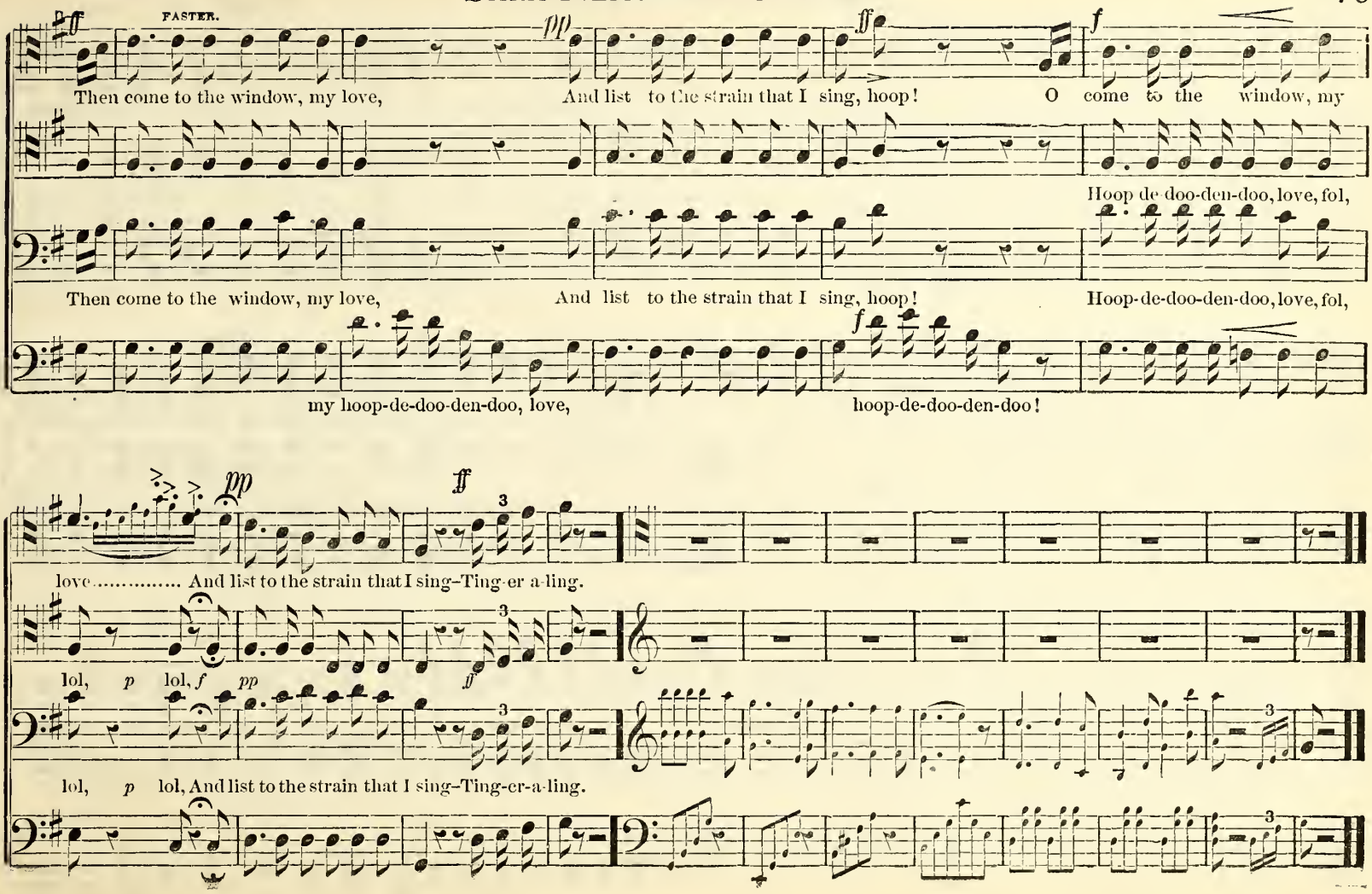

1. Crown the Song King! crown the Song King! Let him reign the na-tion through; To his scep-tre, to his scep-tre We will
2. Crown the Song King! crown the Song King! For he comes to give us joy; Ral - ly round him, ral - ly round him, Give the
3. Crown the Song King! crown the Song King! Heed his law and his com-mand; Swell the cho - rus, swell the cho - rus Till his
yield o - be-dience true, For his words win with sweet-ness, Or ring with trumpet tone, To draw ev - 'ry
hour to his em-ploy; For his words they win with sweetness, Or they ring with trumpet tone, To draw ev - 'ry
prais-es fill the land; For his words they win with sweetness, Or they ring with trumpet, trumpet tone, To draw, to draw each


true heart His will - ing sway to own, To draw ev - 'ry true heart, His will - ing sway to own.
true heart His will - ing sway to own, To draw ev - 'ry true heart, His will - ing sway to own.
true heart here His will - ing sway to own, to own, To draw, to draw each true heart, His will - ing sway to own.

SARA-NEIGHED.

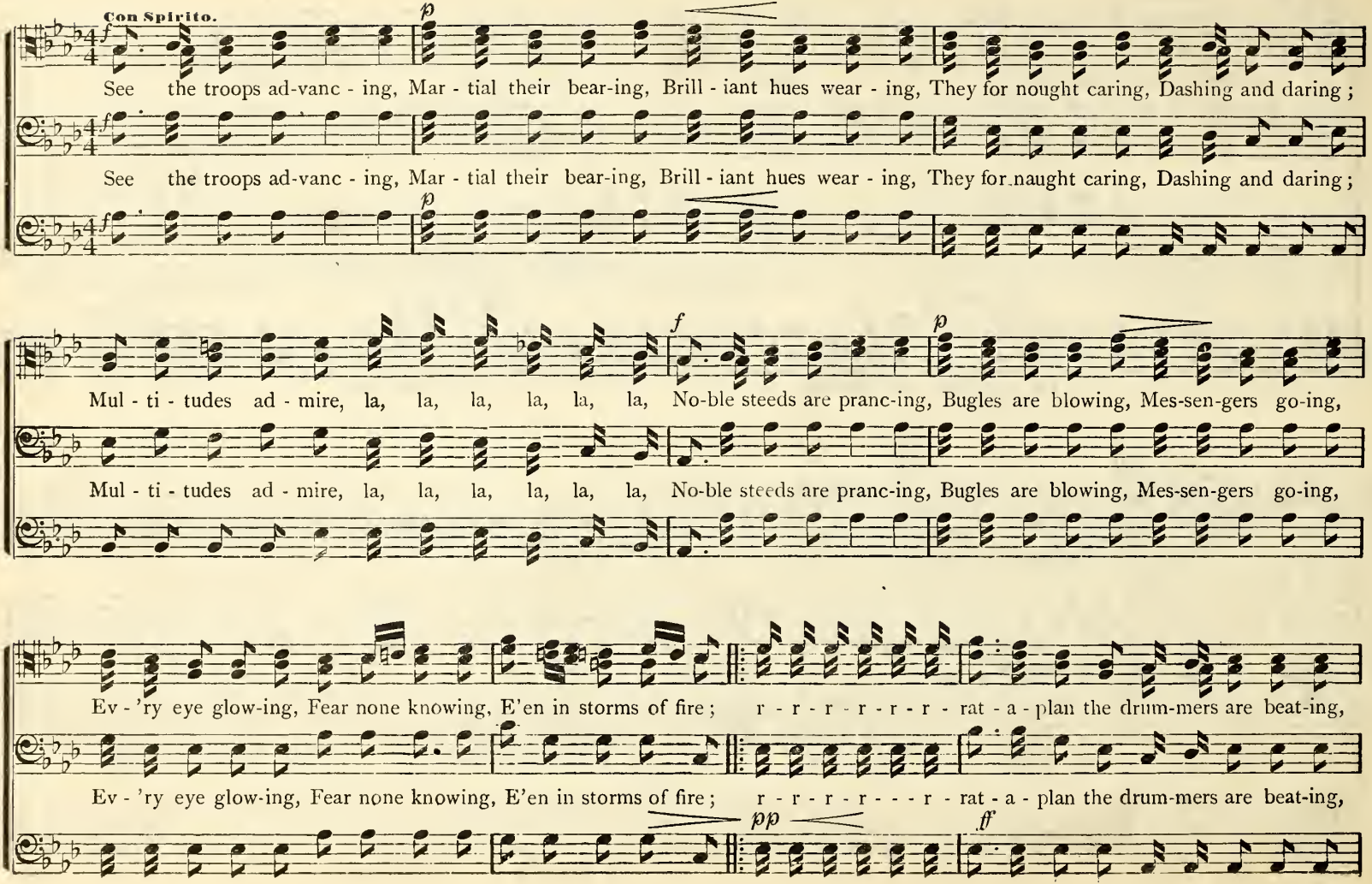
SUNG IN THE CELEBRATED BALCONY SCENE OF THE OPERA OF ROMEO AND JULIET.

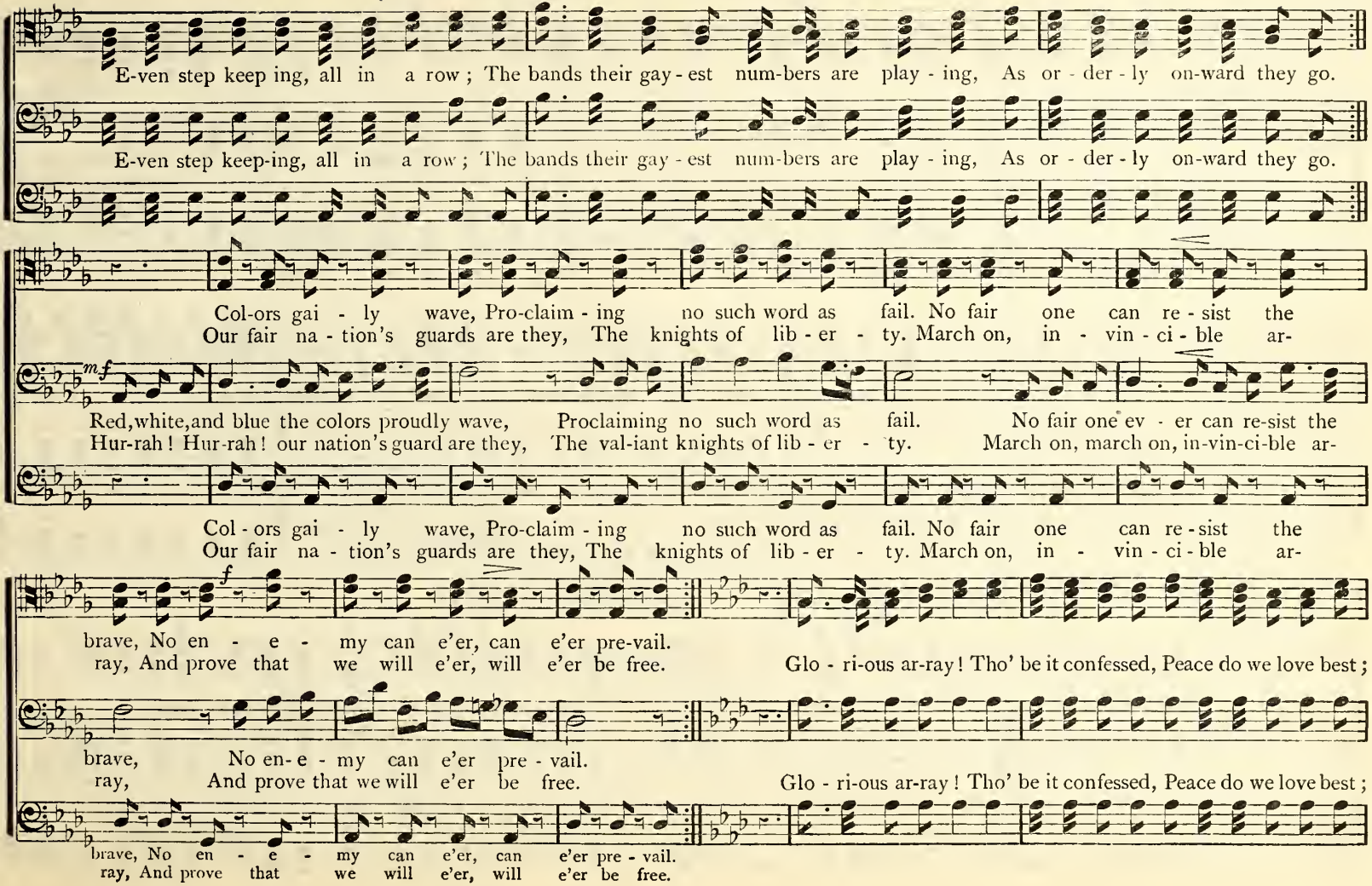
Music by G'WHOKNOWS.

1. O come to the window, my love, And list to the strains that I
2. Thy hair is like skeins of black silk, And thine eyes like the pure-driven
3. O come to the window, my dear, And list to the soft warbling
f
f
f

SARA-NEIGHED.—Continued.

sing, (*ting ding*) While the half moon is swinging a - bove . . . . . Like a chopping knife hung to a string (*a string,*) Ah, sweet is the beau - ti - ful
tar, (*ha, ha!*) Thy teeth are as white as new milk . . . . . And thy breath like the fragrant ci - gar (*ci - gar,*) Oh! pit - ty me, shivering a -
owl, (*my dear*) And the voice of the bull-frog so clear . . . . . And the far a - way dog's dis - tant howl (*howl;*) She comes not, I'm get - ting a
ad lib.
night, (*you're right*) With thee it were beauty complete (*complete,*) Too cold for musquitoes to bite (*to bite,*) 'Twere hard such an ev'n-ing to beat (*to beat.*)
lone, (*a - lone*) For love of thee, dew-y and damp (*and damp,*) A hoarseness is spoil-ing my tone (*my tone,*) My cl - bows they stiffen and cramp (*and cramp.*)
cold, (*sneeze*) And I just heard her bedroom door slam'd (*yes, slam'd,*) It looks much as if I were sold (*were sold,*) And if so, why she may be BLAMED (*be blamed.*

FASTER.
Then come to the window, my love, And list to the strain that I sing, hoop! O come to the window, my
Hoop de doo-den-doo, love, fol,
Then come to the window, my love, And list to the strain that I sing, hoop! Hoop-de-doo-den-doo, love, fol,
my hoop-de-doo-den-doo, love, hoop-de-doo-den-doo!
love..... And list to the strain that I sing–Ting-er a-ling.
lol, lol,
lol, And list to the strain that I sing–Ting-er-a-ling.

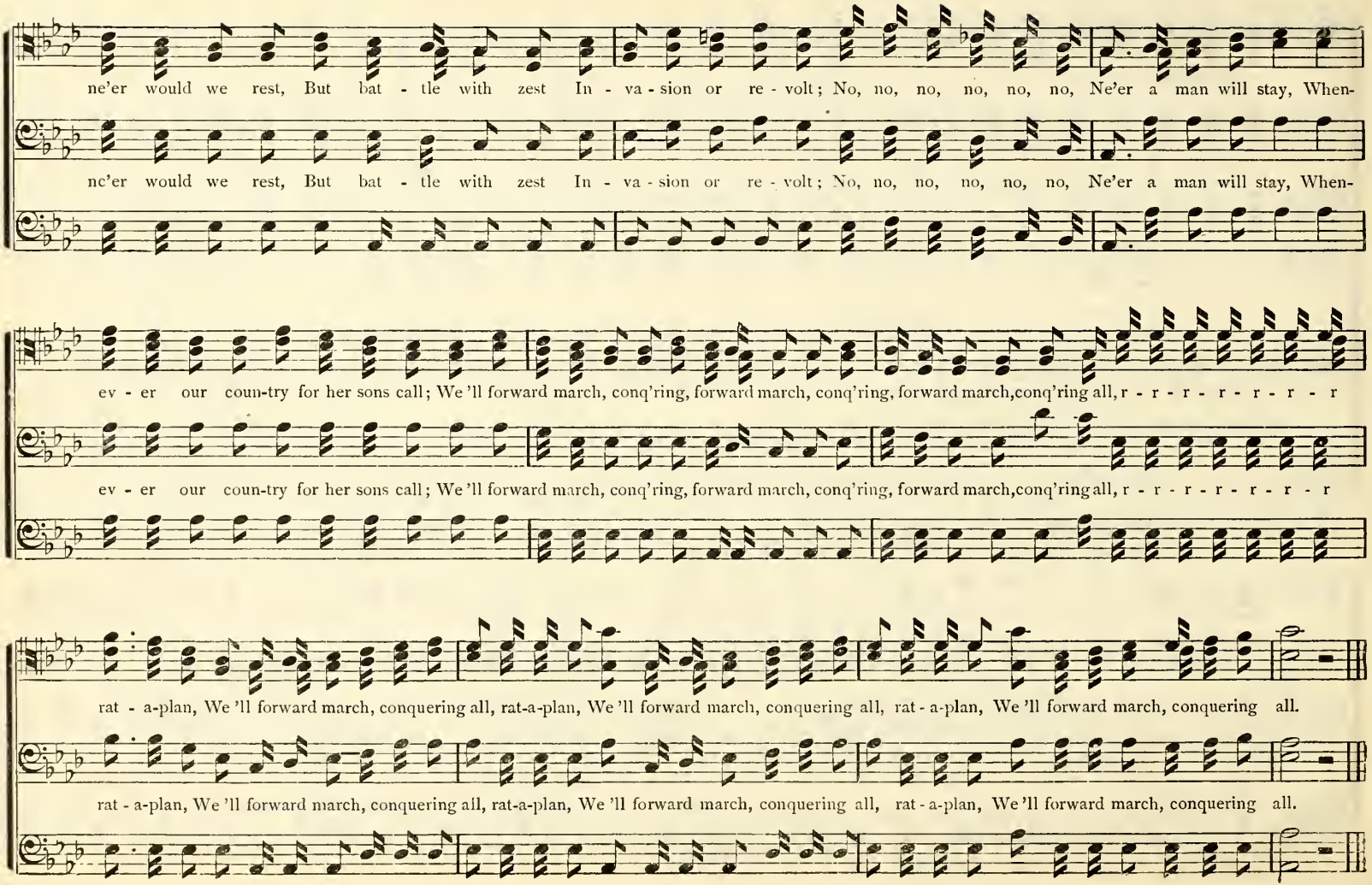
The Grand Parade.

From Offenbach,
By F. W. Root. New Words.


Con Spirito.
f
p
See the troops ad-vanc - ing, Mar - tial their bear-ing, Brill - iant hues wear - ing, They for nought caring, Dashing and daring;
See the troops ad-vanc - ing, Mar - tial their bear-ing, Brill - iant hues wear - ing, They for naught caring, Dashing and daring;
Mul - ti - tudes ad - mire, la, la, la, la, la, la, No-ble steeds are pranc-ing, Bugles are blowing, Mes-sen-gers go-ing,
Mul - ti - tudes ad - mire, la, la, la, la, la, la, No-ble steeds are pranc-ing, Bugles are blowing, Mes-sen-gers go-ing,
Ev - 'ry eye glow-ing, Fear none knowing, E'en in storms of fire; r - r - r - r - r - r - r - rat - a - plan the drum-mers are beat-ing,
Ev - 'ry eye glow-ing, Fear none knowing, E'en in storms of fire; r - r - r - r - - - - r - rat - a - plan the drum-mers are beat-ing,
pp
ff


E-ven step keep ing, all in a row; The bands their gay-est num-bers are play-ing, As or-der-ly on-ward they go.
E-ven step keep-ing, all in a row; The bands their gay-est num-bers are play-ing, As or-der-ly on-ward they go.
Col-ors gai-ly wave, Pro-claim-ing no such word as fail. No fair one can re-sist the
Our fair na-tion's guards are they, The knights of lib-er-ty. March on, in-vin-ci-ble ar-
mf
Red, white, and blue the colors proudly wave, Proclaiming no such word as fail. No fair one ev-er can re-sist the
Hur-rah! Hur-rah! our nation's guard are they, The val-iant knights of lib-er-ty. March on, march on, in-vin-ci-ble ar-
Col-ors gai-ly wave, Pro-claim-ing no such word as fail. No fair one can re-sist the
Our fair na-tion's guards are they, The knights of lib-er-ty. March on, in-vin-ci-ble ar-
f
brave, No en-e-my can e'er, can e'er pre-vail.
ray, And prove that we will e'er, will e'er be free.
Glo-ri-ous ar-ray! Tho' be it confessed, Peace do we love best;
brave, No en-e-my can e'er pre-vail.
ray, And prove that we will e'er be free.
Glo-ri-ous ar-ray! Tho' be it confessed, Peace do we love best;
brave, No en-e-my can e'er, can e'er pre-vail.
ray, And prove that we will e'er, will e'er be free.

The Grand Parade. Concluded.


ne'er would we rest, But bat - tle with zest In - va - sion or re - volt; No, no, no, no, no, no, Ne'er a man will stay, When-
nc'er would we rest, But bat - tle with zest In - va - sion or re - volt; No, no, no, no, no, no, Ne'er a man will stay, When-
ev - er our coun-try for her sons call; We 'll forward march, conq'ring, forward march, conq'ring, forward march,conq'ring all, r - r - r - r - r - r - r - r
ev - er our coun-try for her sons call; We 'll forward march, conq'ring, forward march, conq'ring, forward march,conq'ring all, r - r - r - r - r - r - r - r
rat - a-plan, We 'll forward march, conquering all, rat-a-plan, We 'll forward march, conquering all, rat - a-plan, We 'll forward march, conquering all.
rat - a-plan, We 'll forward march, conquering all, rat-a-plan, We 'll forward march, conquering all, rat - a-plan, We 'll forward march, conquering all.

O Evening's Silver Star---Serenade.

Words and Music, J. R. Murray.

With much expression,

1. O ev'n-ing's sil - ver star____ Shine on her from a - far_____ And give my love sweet dreams to-night, Sweet dreams till morn-ing light_____ Ye

2. Dear love, dear love, good night, May all things pure and bright Be thine, not on - ly in thy dreams, But when the morn - ing beams____ O

an - gels fair,
el - fin hand,
O guard with care.
O fair - y land,
Your sis-ter's gen-tle re - pose,
Come bring your treas-ures to me,

O ev'n-ing's sil - ver star____ Shine
Watch-ing o'er my rose. O ev'n - ing's sil-ver star, Shine
Thee, dear love, to thee.

Have jeal-ous eyes and lov-ers' hearts, While watch-ing o'er my rose.
That I may give them ev - 'ry one To thee, dear love, to thee.

Ritard.

on her from a - far____ And give my love sweet dreams to-night, sweet dreams till morning light, sweet dreams to-night ; O ev'n-ing's sil - ver star____

Sweet dreams till morn-ing light. till morn-ing light ;

on her from a-far, And give my love sweet dreams to-night, sweet dreams till morning light, O ev'n-ing's sil - ver star____

Farewell my Mountain Home.

Maestoso.

H. S. Saroni.

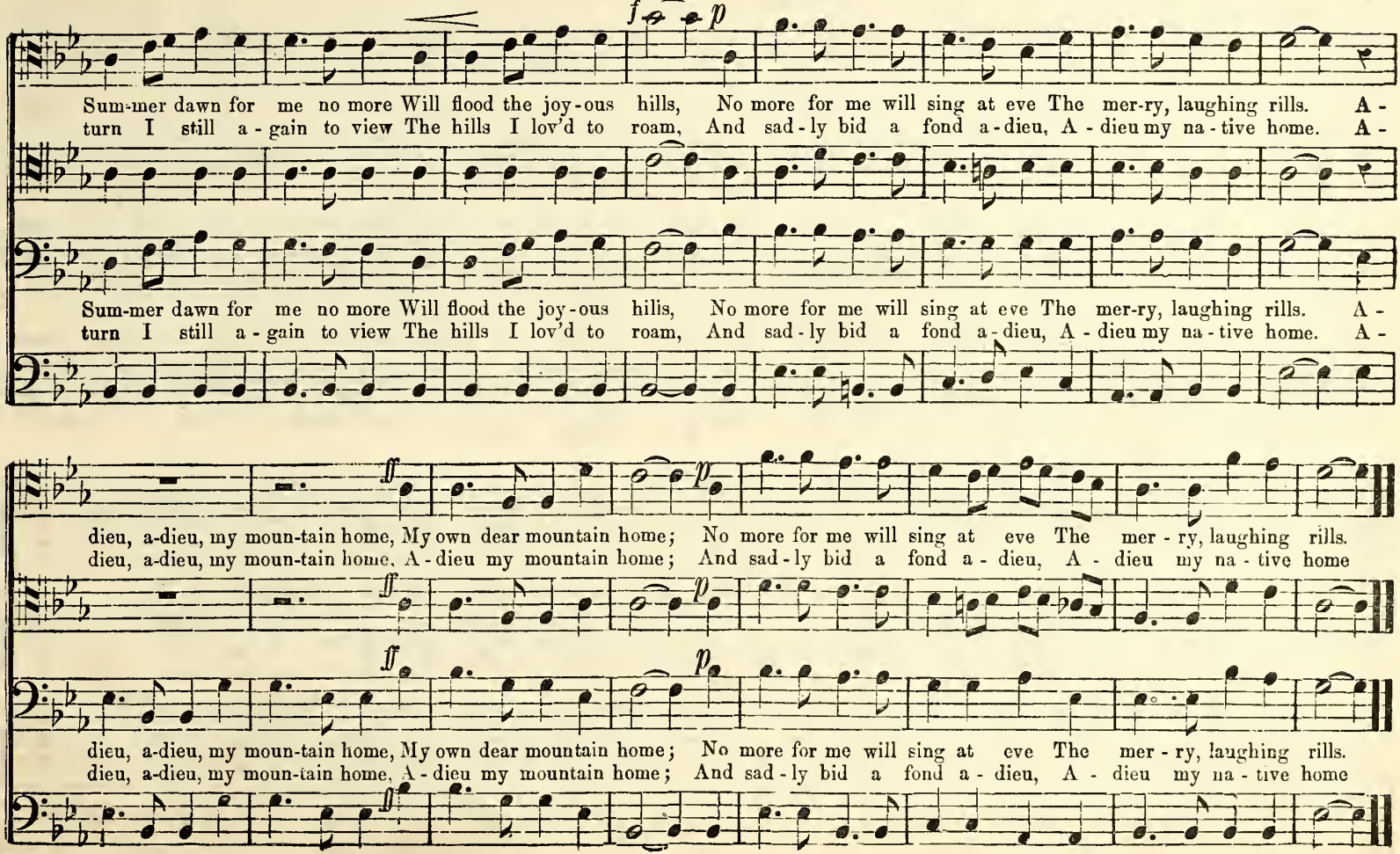
1. Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell, fare-
2. Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell, fare-

SOLO. CHORUS. SOLO. CHORUS.

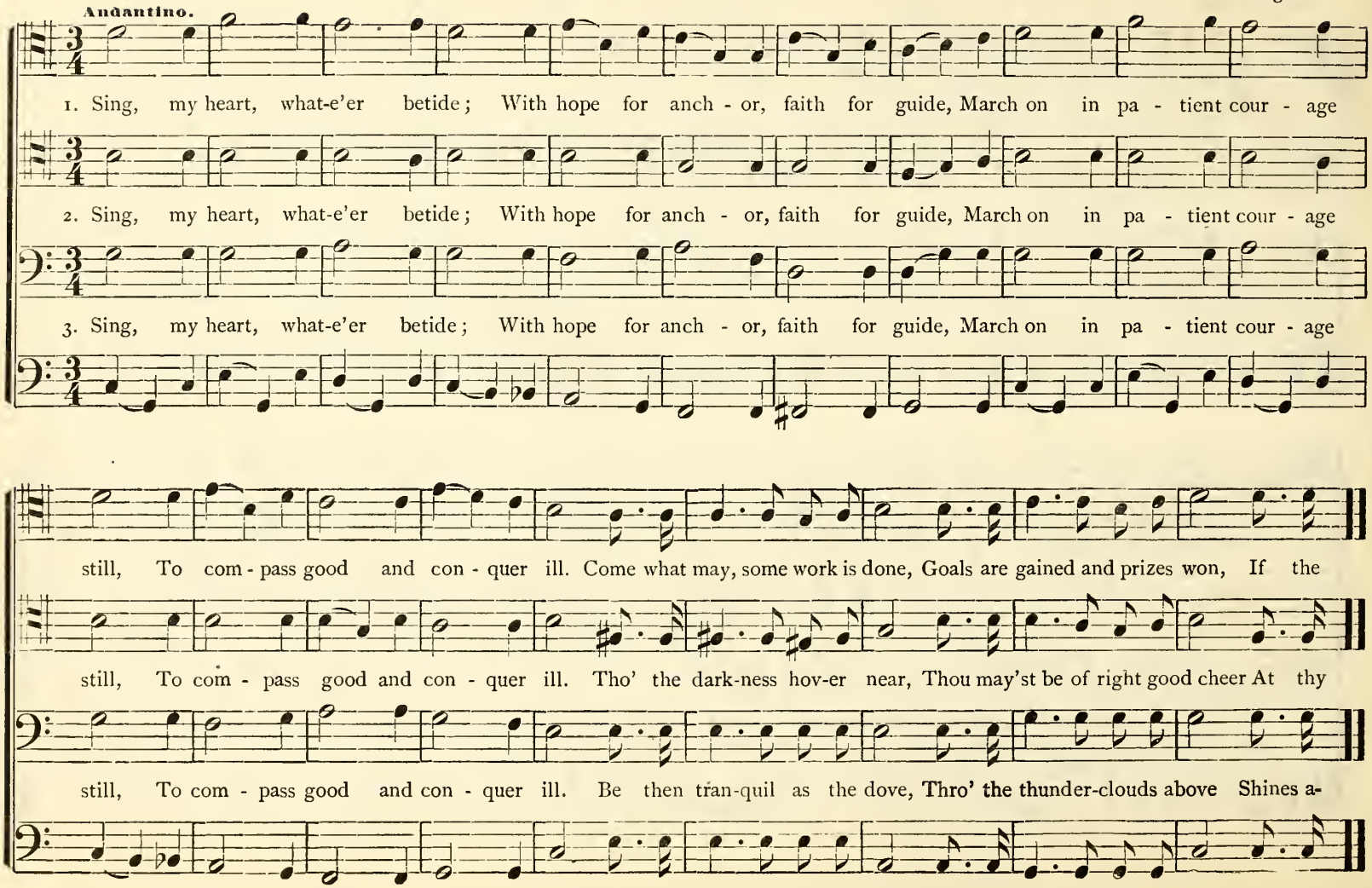
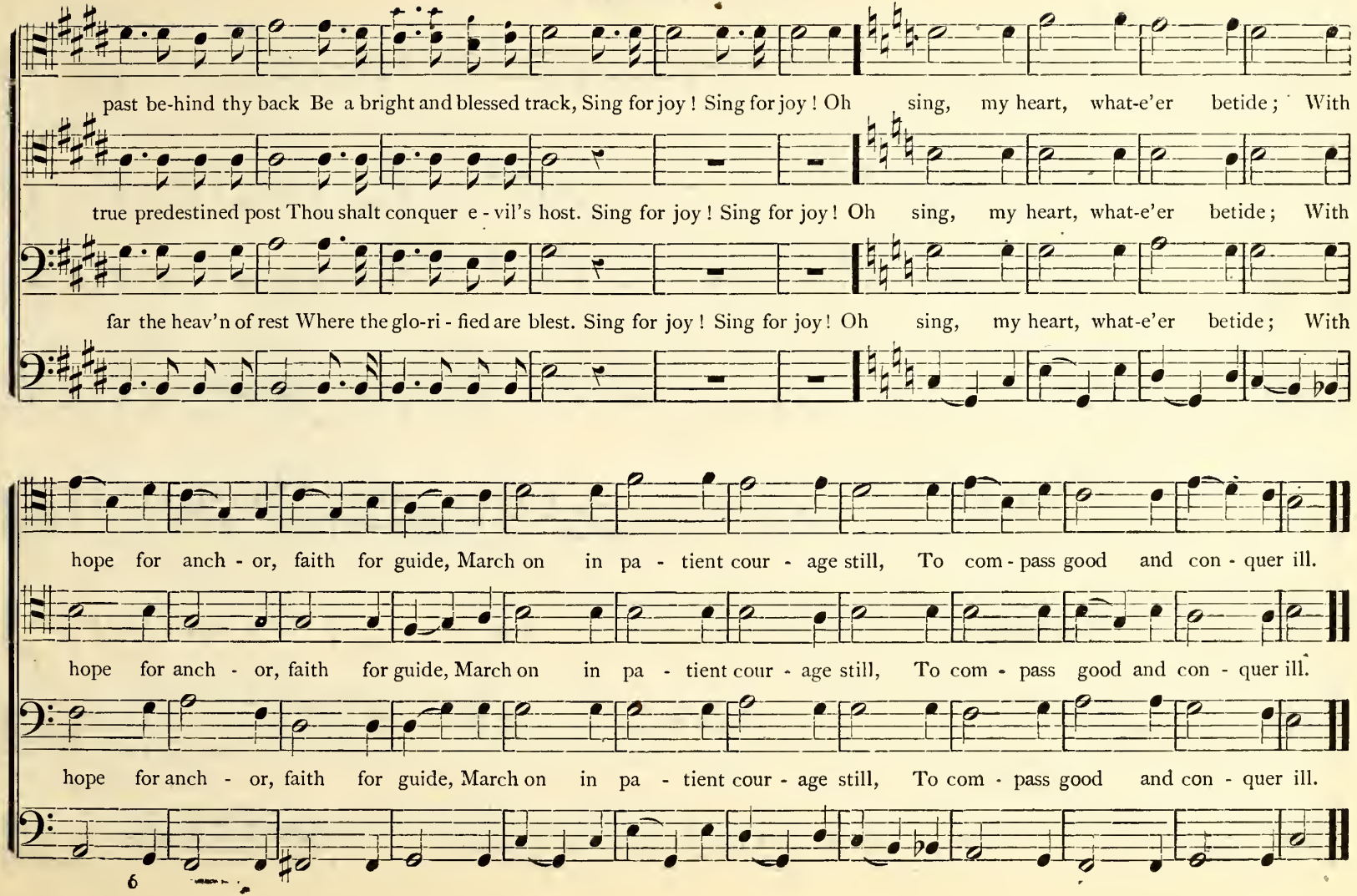
1. Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell my mountain home, Farewell, fare-
2. Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell my boyhood's dream, Farewell, fare-

well my mountain home; With si - lent tears I part, I leave a - mid your pur - ple groves The sun-shine of my heart. The
well my boyhood's dream; The hopes of oth - er years A - las, the heart can on - ly woo Its mem - o - ries in tears. Yet

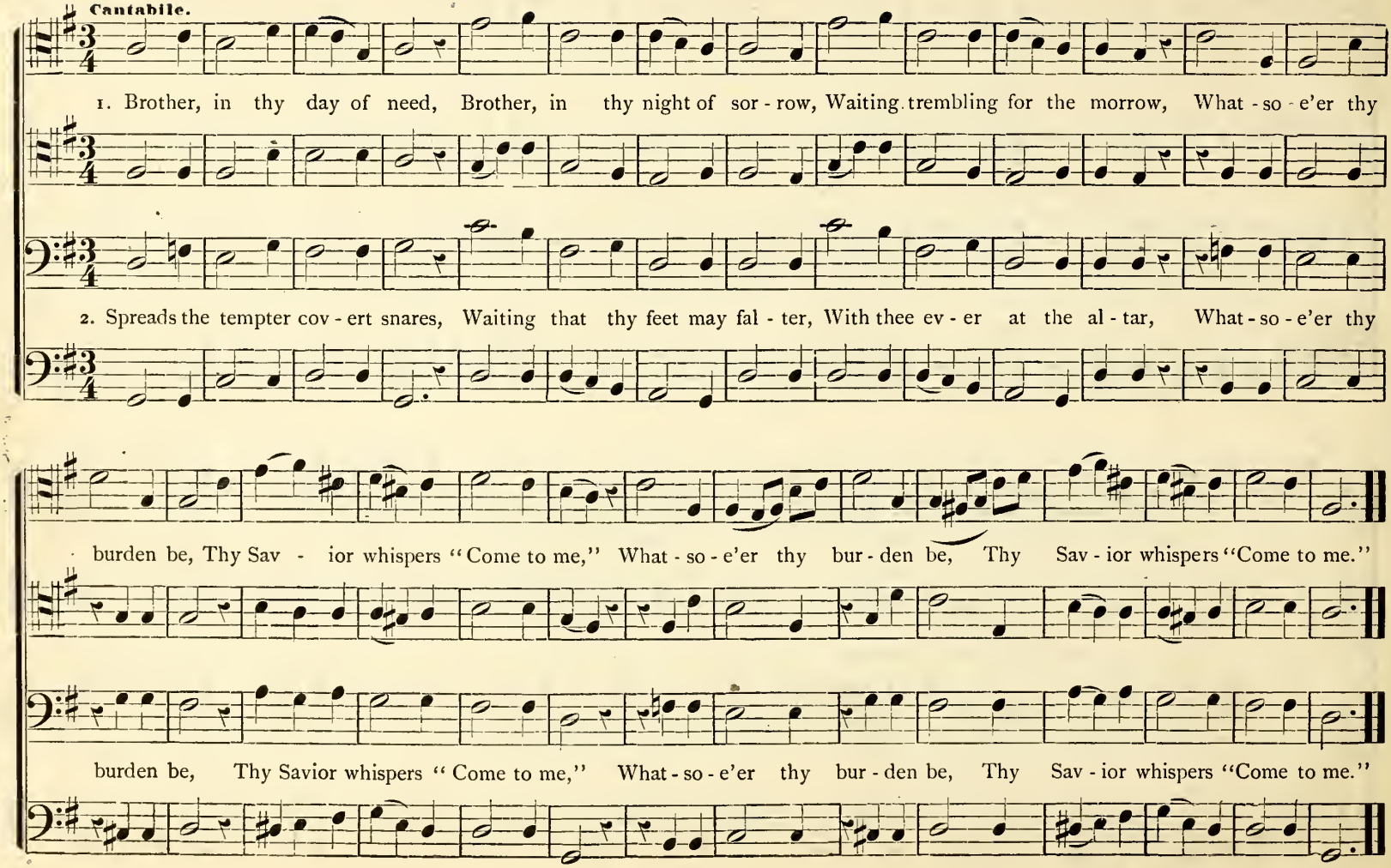
Dim.

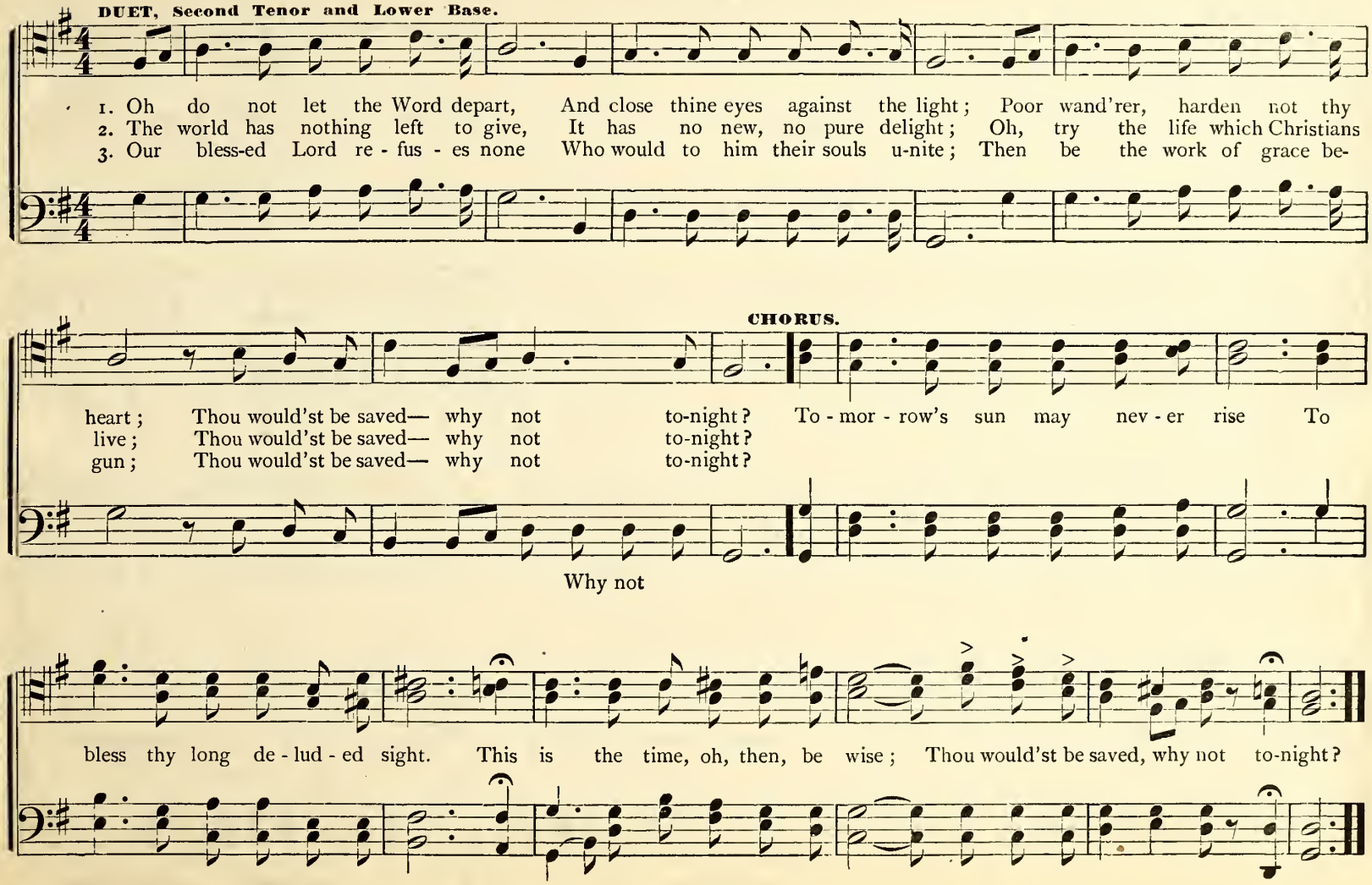
well my mountain home; With si - lent tears I part, I leave a - mid your pur - ple groves The sun-shine of my heart. The
well my boyhood's dream; The hopes of oth - er years A - las, the heart can on - ly woo Its mem - o - ries in tears. Yet

Sum-mer dawn for me no more Will flood the joy-ous hills, No more for me will sing at eve The mer-ry, laughing rills. A-
turn I still a-gain to view The hills I lov'd to roam, And sad-ly bid a fond a-dieu, A-dieu my na-tive home. A-
Sum-mer dawn for me no more Will flood the joy-ous hills, No more for me will sing at eve The mer-ry, laughing rills. A-
turn I still a-gain to view The hills I lov'd to roam, And sad-ly bid a fond a-dieu, A-dieu my na-tive home. A-
dieu, a-dieu, my moun-tain home, My own dear mountain home; No more for me will sing at eve The mer-ry, laughing rills.
dieu, a-dieu, my moun-tain home, A-dieu my mountain home; And sad-ly bid a fond a-dieu, A-dieu my na-tive home
dieu, a-dieu, my moun-tain home, My own dear mountain home; No more for me will sing at eve The mer-ry, laughing rills.
dieu, a-dieu, my moun-tain home, A-dieu my mountain home; And sad-ly bid a fond a-dieu, A-dieu my na-tive home

Sing, my Heart.

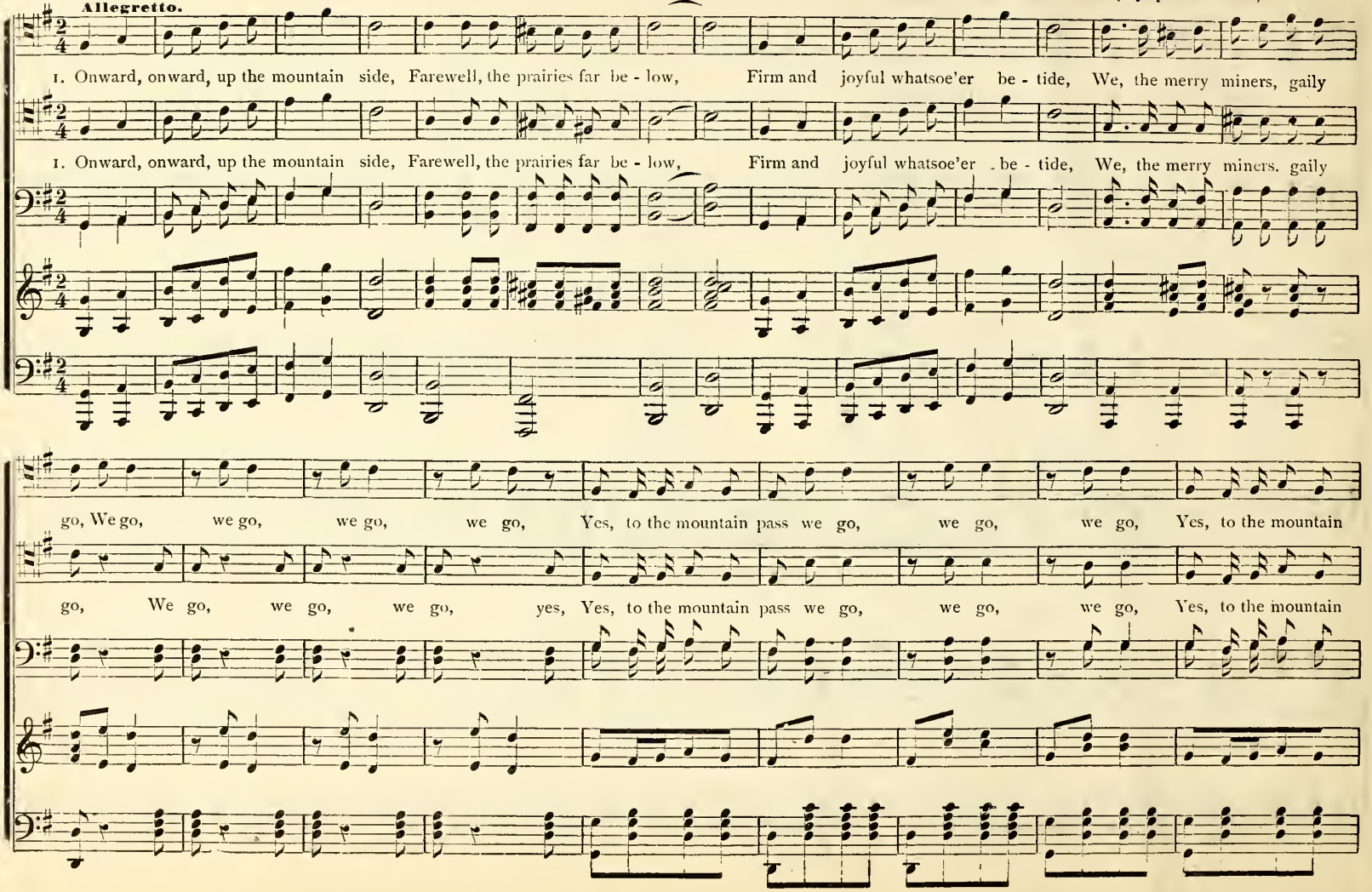
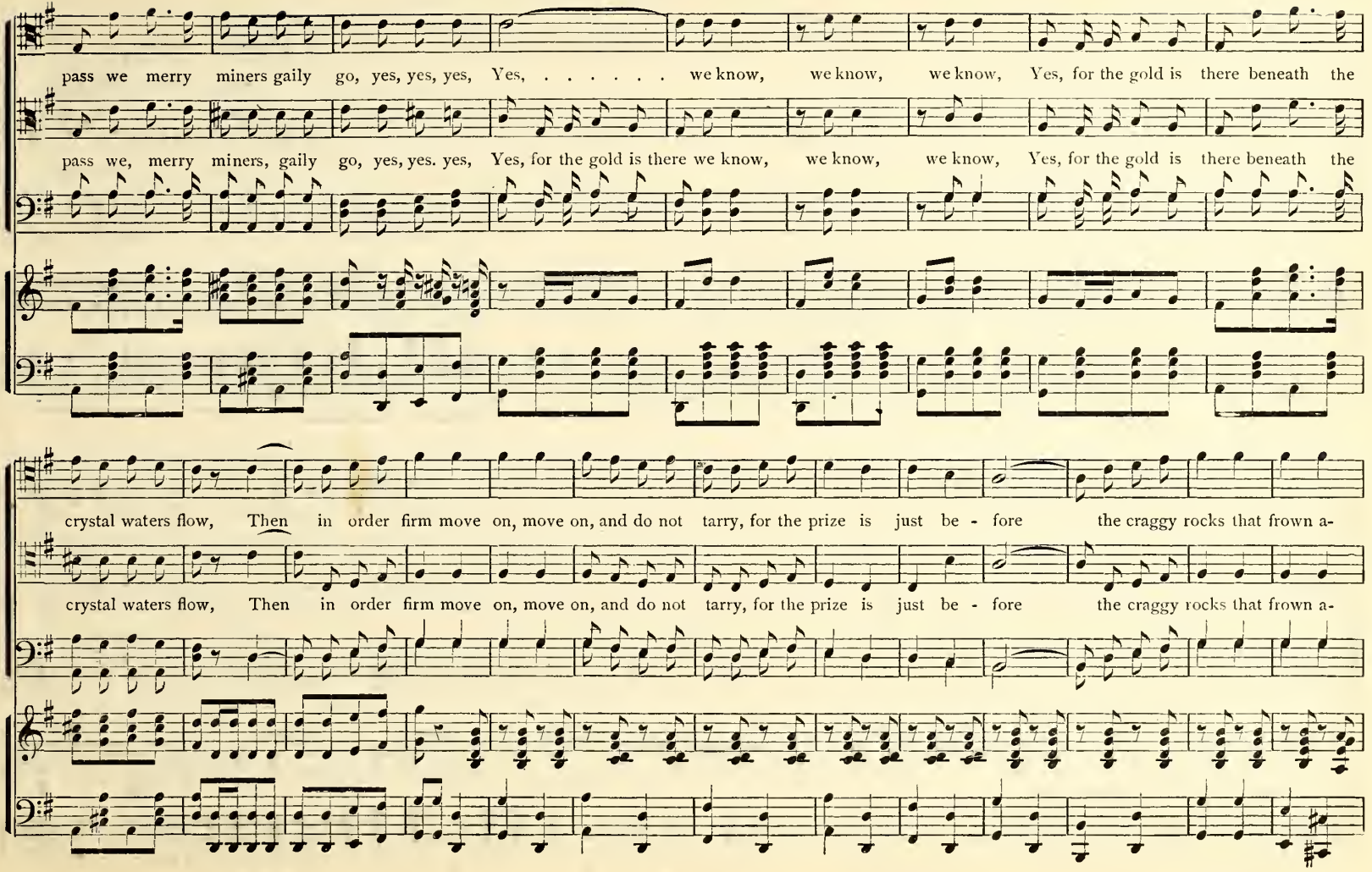
Arranged.

Andantino.
1. Sing, my heart, what-e'er betide; With hope for anch - or, faith for guide, March on in pa - tient cour - age
2. Sing, my heart, what-e'er betide; With hope for anch - or, faith for guide, March on in pa - tient cour - age
3. Sing, my heart, what-e'er betide; With hope for anch - or, faith for guide, March on in pa - tient cour - age
still, To com - pass good and con - quer ill. Come what may, some work is done, Goals are gained and prizes won, If the
still, To com - pass good and con - quer ill. Tho' the dark-ness hov-er near, Thou may'st be of right good cheer At thy
still, To com - pass good and con - quer ill. Be then tran-quil as the dove, Thro' the thunder-clouds above Shines a-

past be-hind thy back Be a bright and blessed track, Sing for joy ! Sing for joy ! Oh sing, my heart, what-e'er betide ; With
true predestined post Thou shalt conquer e - vil's host. Sing for joy ! Sing for joy ! Oh sing, my heart, what-e'er betide ; With
far the heav'n of rest Where the glo-ri - fied are blest. Sing for joy ! Sing for joy ! Oh sing, my heart, what-e'er betide ; With
hope for anch - or, faith for guide, March on in pa - tient cour - age still, To com - pass good and con - quer ill.
hope for anch - or, faith for guide, March on in pa - tient cour - age still, To com - pass good and con - quer ill.
hope for anch - or, faith for guide, March on in pa - tient cour - age still, To com - pass good and con - quer ill.

Come to Me.

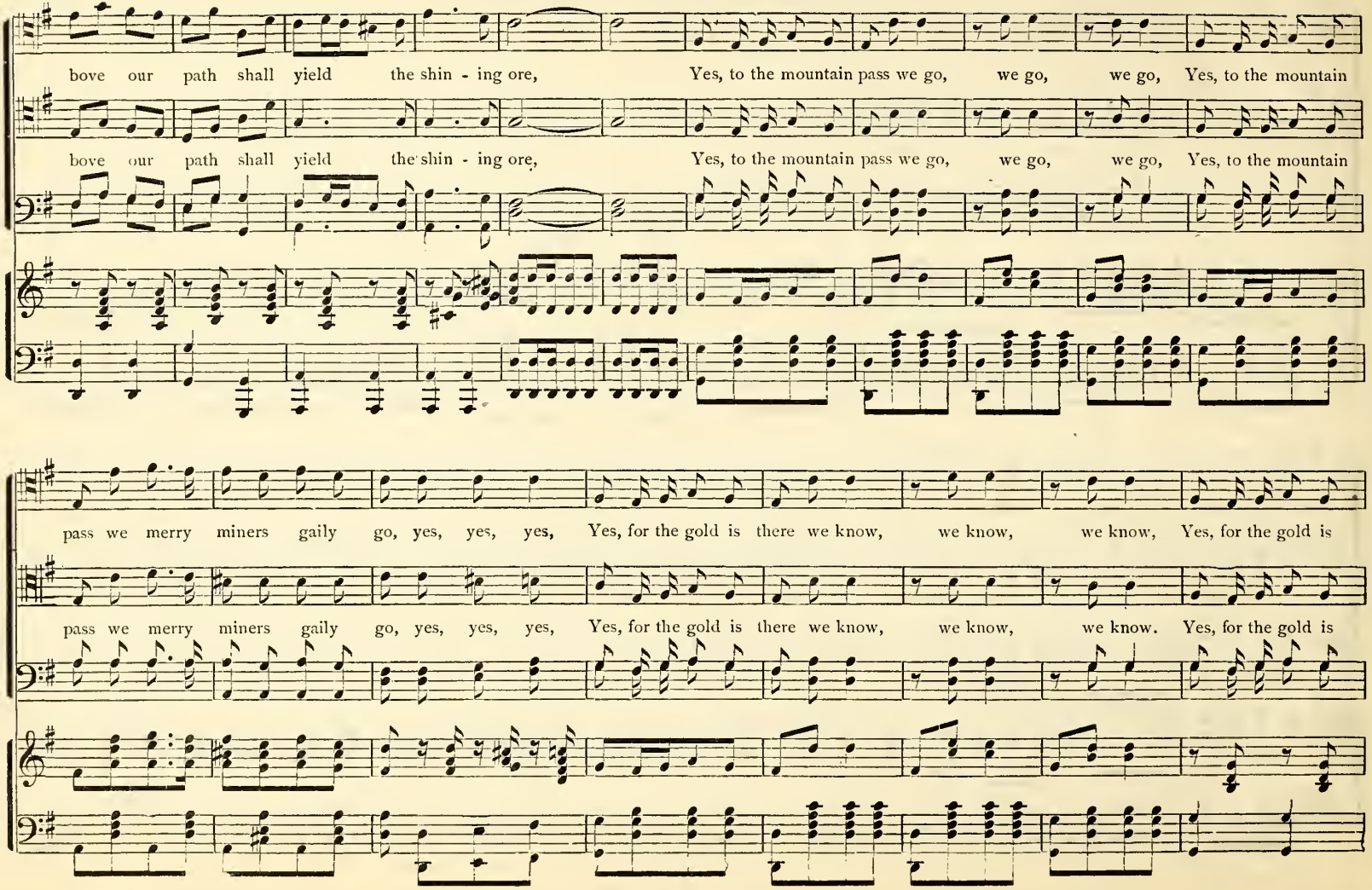
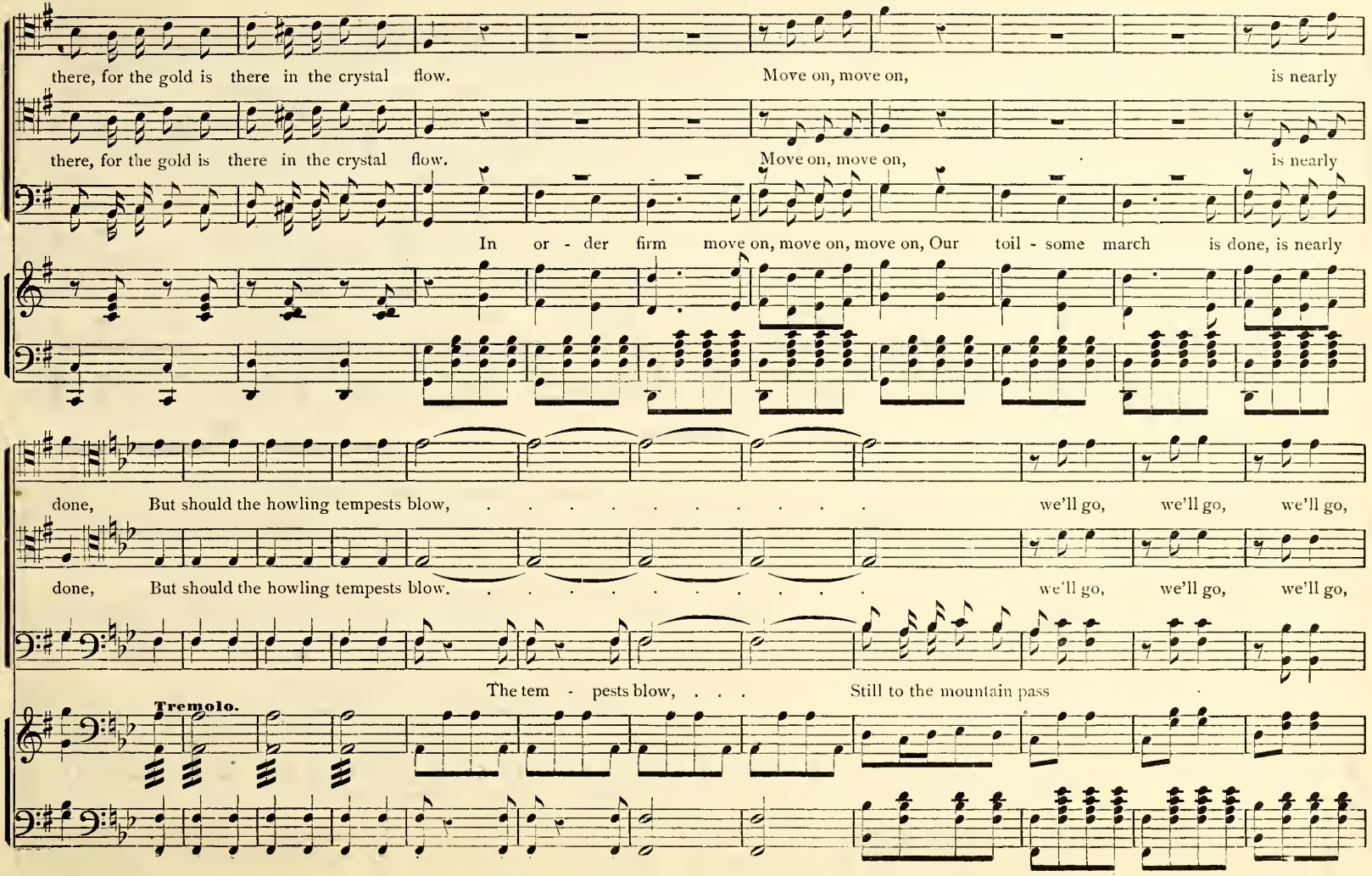
New Adaptation.

Cantabile.
1. Brother, in thy day of need, Brother, in thy night of sor - row, Waiting trembling for the morrow, What - so - e'er thy
2. Spreads the tempter cov - ert snares, Waiting that thy feet may fal - ter, With thee ev - er at the al - tar, What - so - e'er thy
burden be, Thy Sav - ior whispers "Come to me," What - so - e'er thy bur - den be, Thy Sav - ior whispers "Come to me."
burden be, Thy Savior whispers "Come to me," What - so - e'er thy bur - den be, Thy Sav - ior whispers "Come to me."

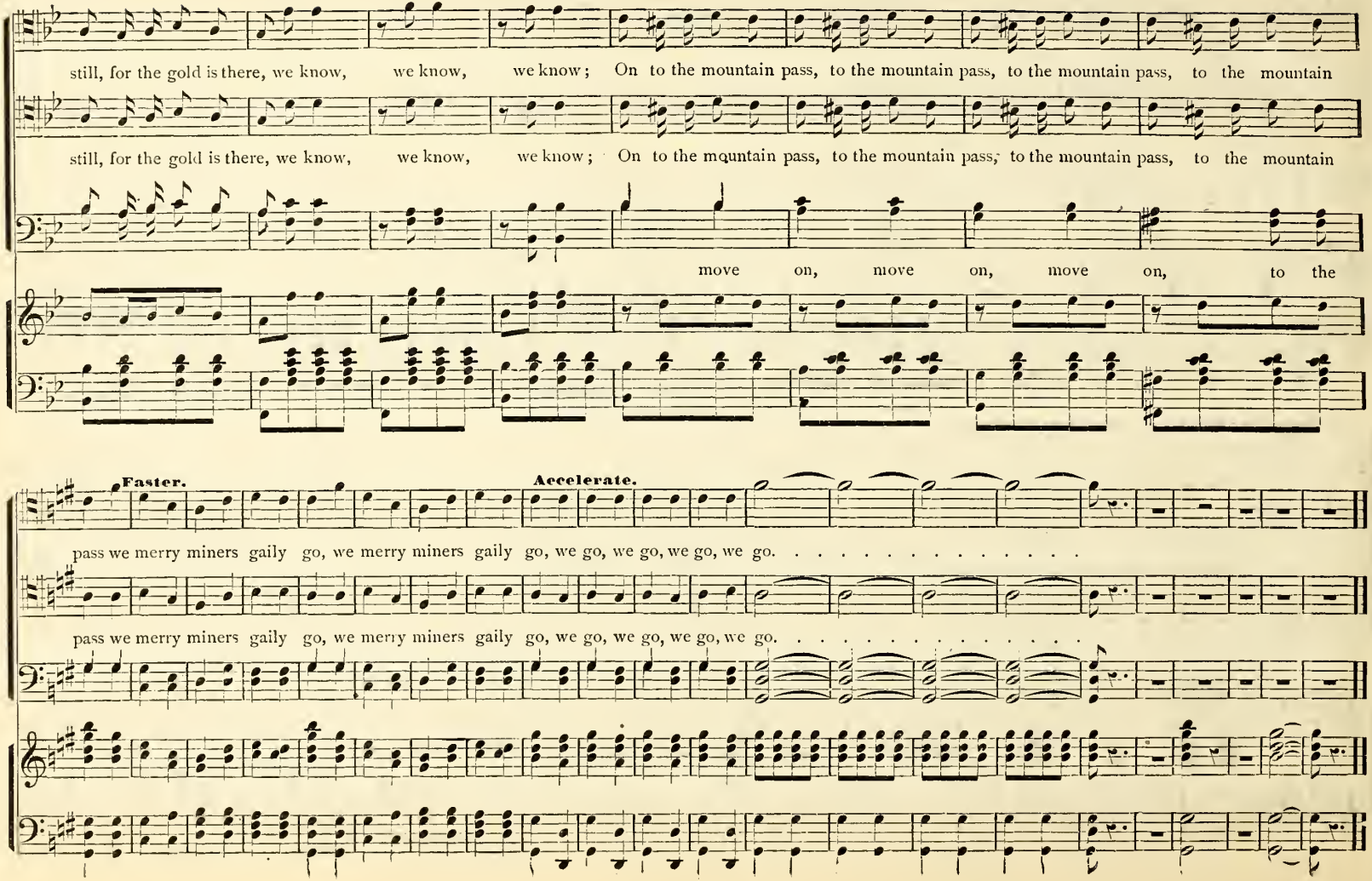
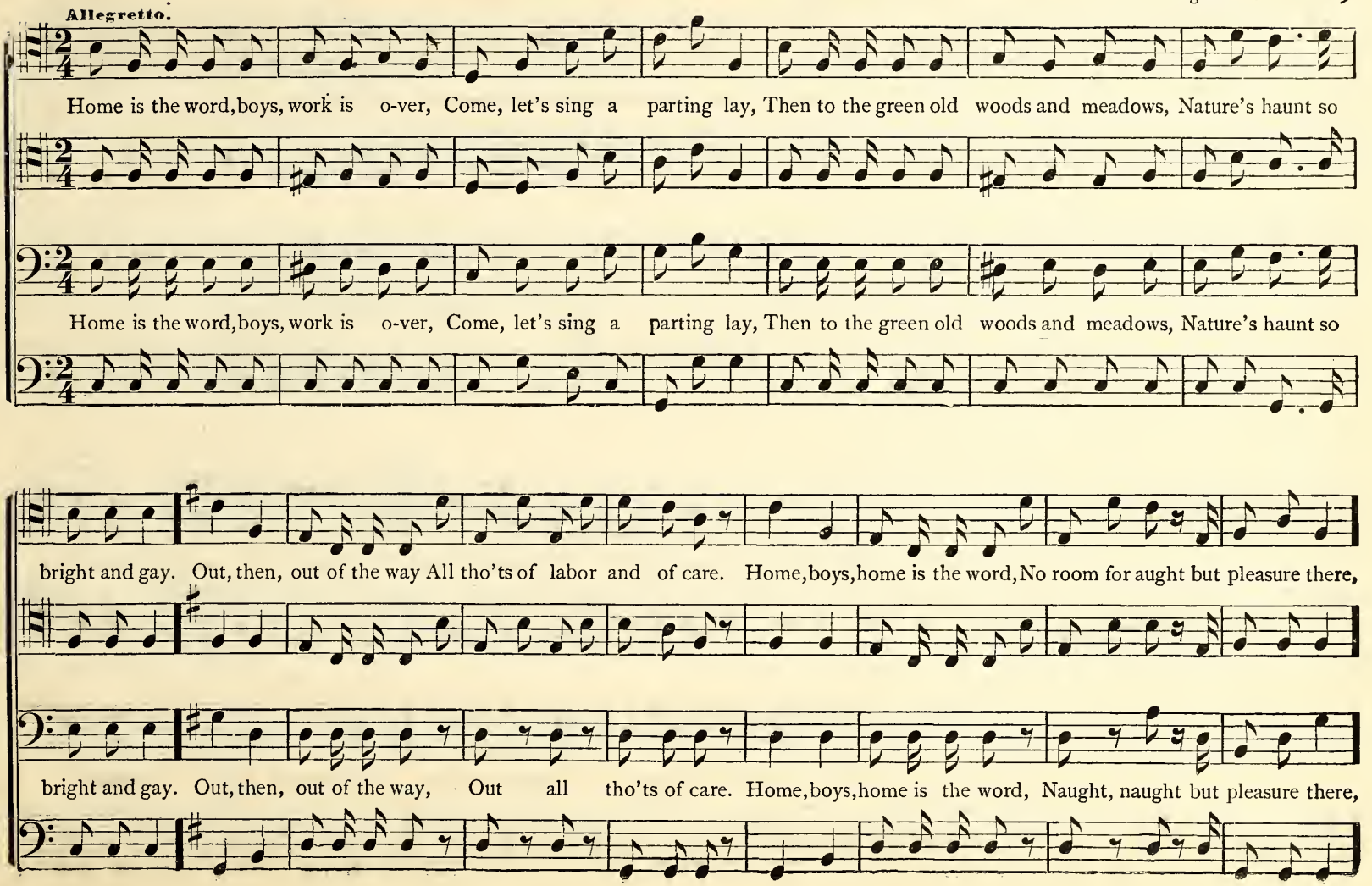
WHY NOT TO-NIGHT?

DUET, Second Tenor and Lower Base.
1. Oh do not let the Word depart, And close thine eyes against the light; Poor wand'rer, harden not thy
2. The world has nothing left to give, It has no new, no pure delight; Oh, try the life which Christians
3. Our bless-ed Lord re - fus - es none Who would to him their souls u-nite; Then be the work of grace be-
CHORUS.
heart; Thou would'st be saved— why not to-night? To - mor - row's sun may nev - er rise To
live; Thou would'st be saved— why not to-night?
gun; Thou would'st be saved— why not to-night?
Why not
bless thy long de - lud - ed sight. This is the time, oh, then, be wise; Thou would'st be saved, why not to-night?

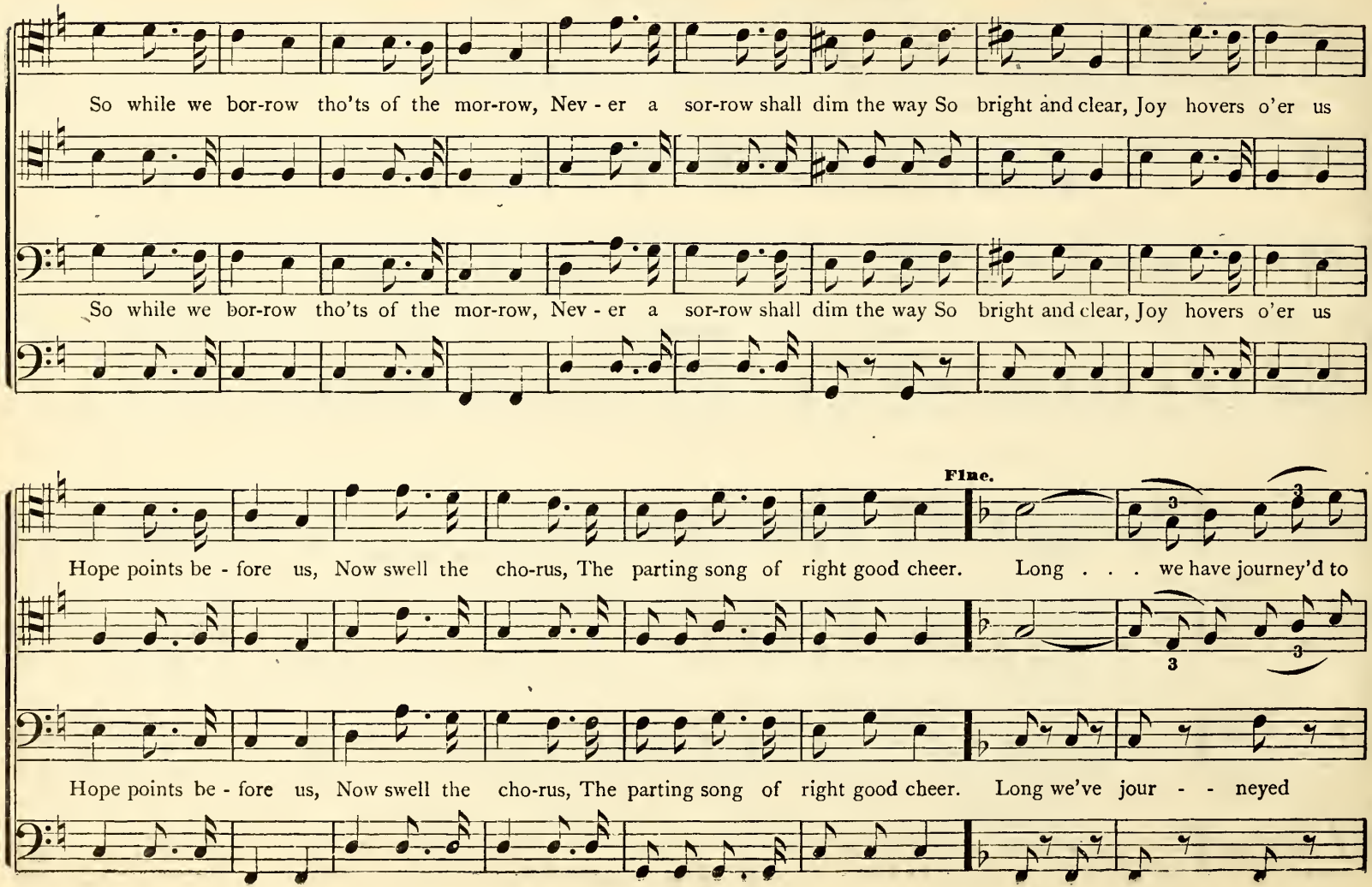
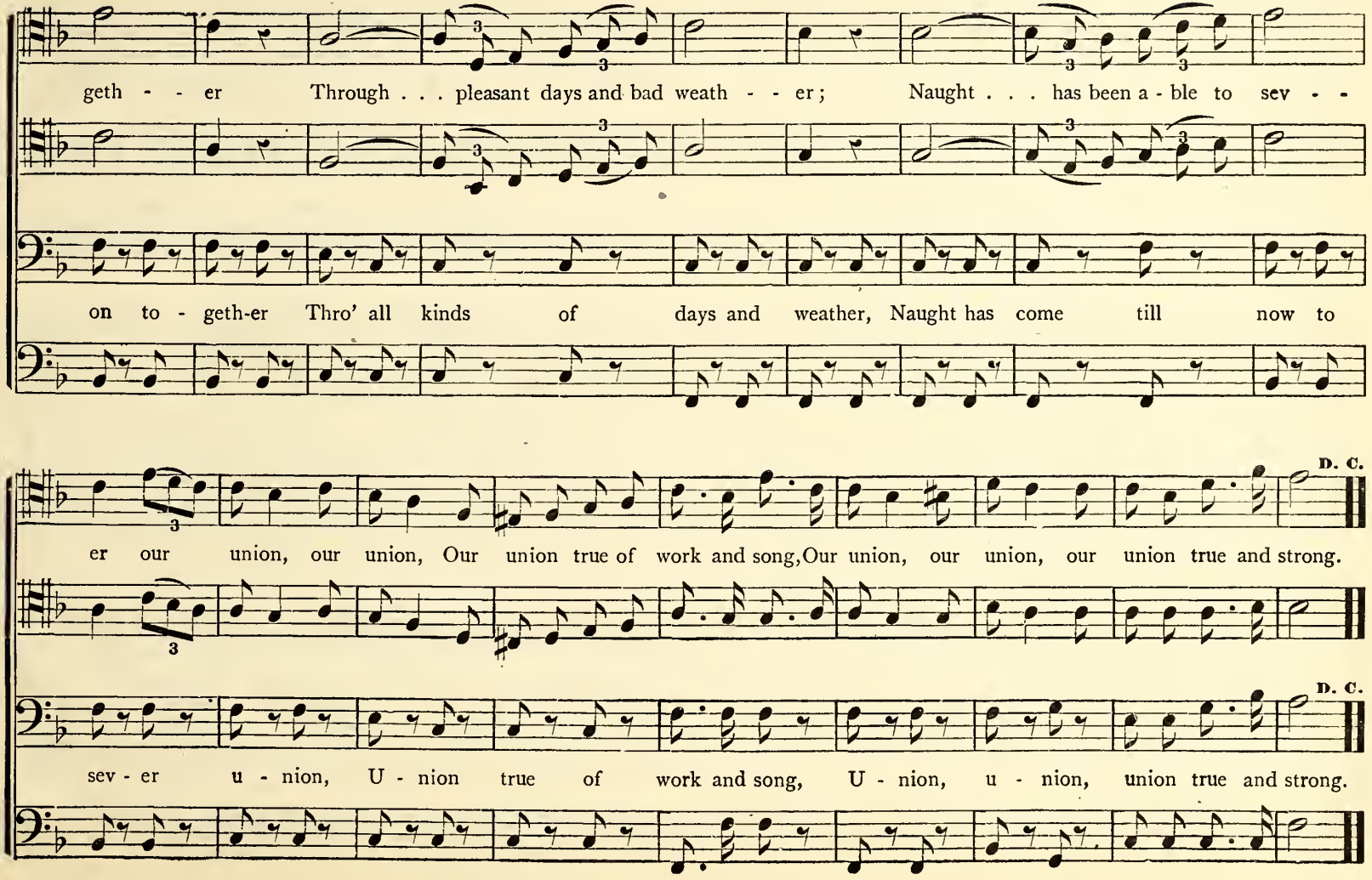
The Gold Miners.

From F. W. Root's Arrangement.
(By permission.)

Allegretto.
1. Onward, onward, up the mountain side, Farewell, the prairies far be - low, Firm and joyful whatsoe'er be - tide, We, the merry miners, gaily
1. Onward, onward, up the mountain side, Farewell, the prairies far be - low, Firm and joyful whatsoe'er be - tide, We, the merry miners, gaily
go, We go, we go, we go, we go, Yes, to the mountain pass we go, we go, we go, Yes, to the mountain
go, We go, we go, we go, yes, Yes, to the mountain pass we go, we go, we go, Yes, to the mountain

pass we merry miners gaily go, yes, yes, yes, Yes, ... we know, we know, we know, Yes, for the gold is there beneath the
pass we, merry miners, gaily go, yes, yes. yes, Yes, for the gold is there we know, we know, we know, Yes, for the gold is there beneath the
crystal waters flow, Then in order firm move on, move on, and do not tarry, for the prize is just be - fore the craggy rocks that frown a-
crystal waters flow, Then in order firm move on, move on, and do not tarry, for the prize is just be - fore the craggy rocks that frown a-

The Gold Miners. Continued.


bove our path shall yield the shin - ing ore, Yes, to the mountain pass we go, we go, we go, Yes, to the mountain
bove our path shall yield the shin - ing ore, Yes, to the mountain pass we go, we go, we go, Yes, to the mountain
pass we merry miners gaily go, yes, yes, yes, Yes, for the gold is there we know, we know, we know, Yes, for the gold is
pass we merry miners gaily go, yes, yes, yes, Yes, for the gold is there we know, we know, we know. Yes, for the gold is

there, for the gold is there in the crystal flow. Move on, move on, is nearly
there, for the gold is there in the crystal flow. Move on, move on, is nearly
In or - der firm move on, move on, move on, Our toil - some march is done, is nearly
done, But should the howling tempests blow, we'll go, we'll go, we'll go,
done, But should the howling tempests blow, we'll go, we'll go, we'll go,
The tem - pests blow, Still to the mountain pass
Tremolo.

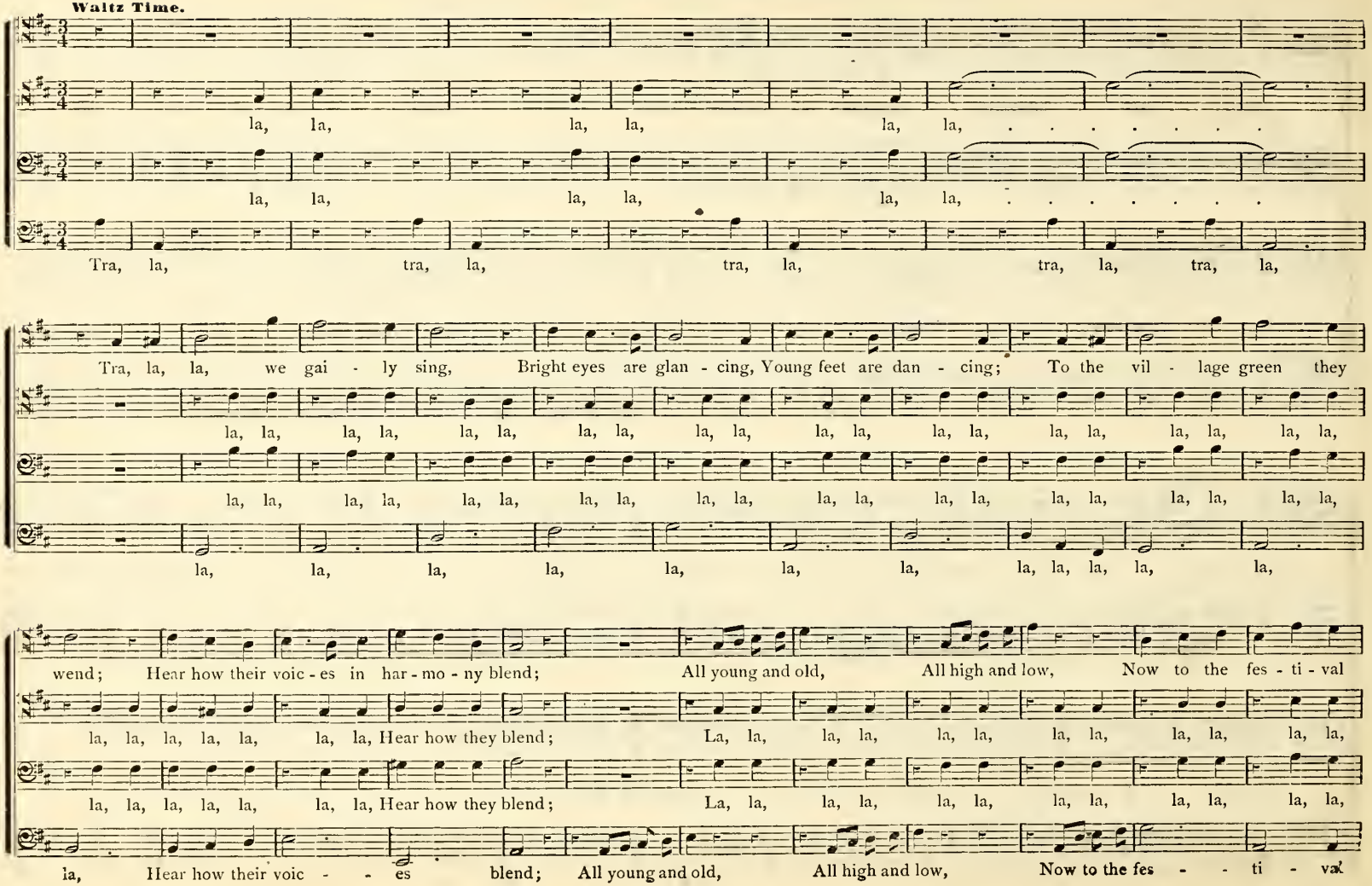
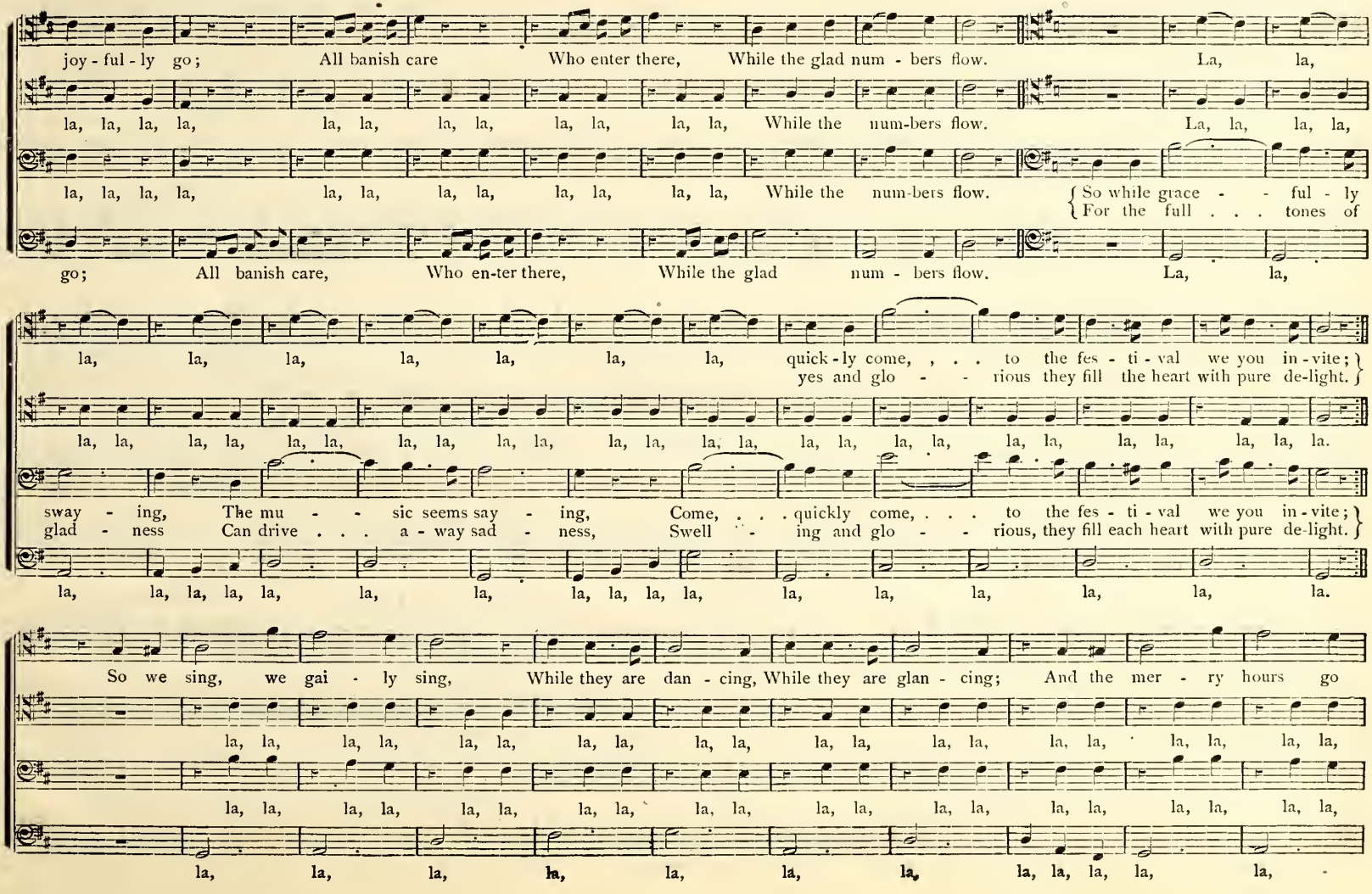
The Gold Miners. Concluded.

still, for the gold is there, we know, we know, we know; On to the mountain pass, to the mountain pass, to the mountain pass, to the mountain
still, for the gold is there, we know, we know, we know; On to the mountain pass, to the mountain pass, to the mountain pass, to the mountain
move on, move on, move on, to the
Faster.
Accelerate.
pass we merry miners gaily go, we merry miners gaily go, we go, we go, we go, we go.
pass we merry miners gaily go, we merry miners gaily go, we go, we go, we go, we go.

Allegretto.
Home is the word, boys, work is o-ver, Come, let's sing a parting lay, Then to the green old woods and meadows, Nature's haunt so
Home is the word, boys, work is o-ver, Come, let's sing a parting lay, Then to the green old woods and meadows, Nature's haunt so
bright and gay. Out, then, out of the way All tho'ts of labor and of care. Home, boys, home is the word, No room for aught but pleasure there,
bright and gay. Out, then, out of the way, Out all tho'ts of care. Home, boys, home is the word, Naught, naught but pleasure there,

Home is the Word, Boys. Continued.

So while we bor-row tho'ts of the mor-row, Nev - er a sor-row shall dim the way So bright and clear, Joy hovers o'er us
So while we bor-row tho'ts of the mor-row, Nev - er a sor-row shall dim the way So bright and clear, Joy hovers o'er us
Fine.
Hope points be - fore us, Now swell the cho-rus, The parting song of right good cheer. Long . . . we have journey'd to
Hope points be - fore us, Now swell the cho-rus, The parting song of right good cheer. Long we've jour - - neyed

geth - - er Through . . . pleasant days and bad weath - - er; Naught . . . has been a - ble to sev - -
on to - geth-er Thro' all kinds of days and weather, Naught has come till now to
D. C.
er our union, our union, Our union true of work and song, Our union, our union, our union true and strong.
D. C.
sev - er u - nion, U - nion true of work and song, U - nion, u - nion, union true and strong.

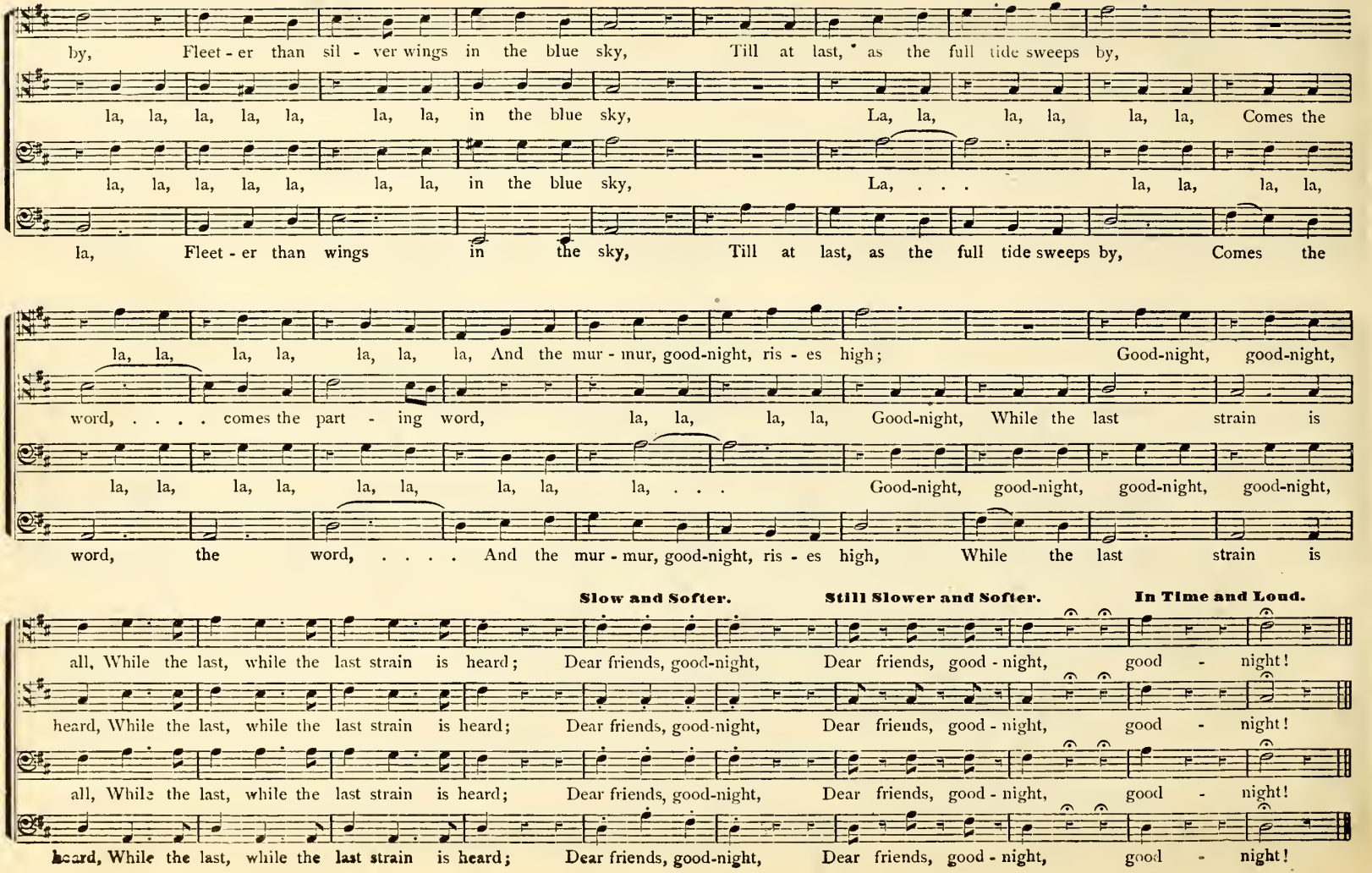
The Village Dance.

New Arrangement.

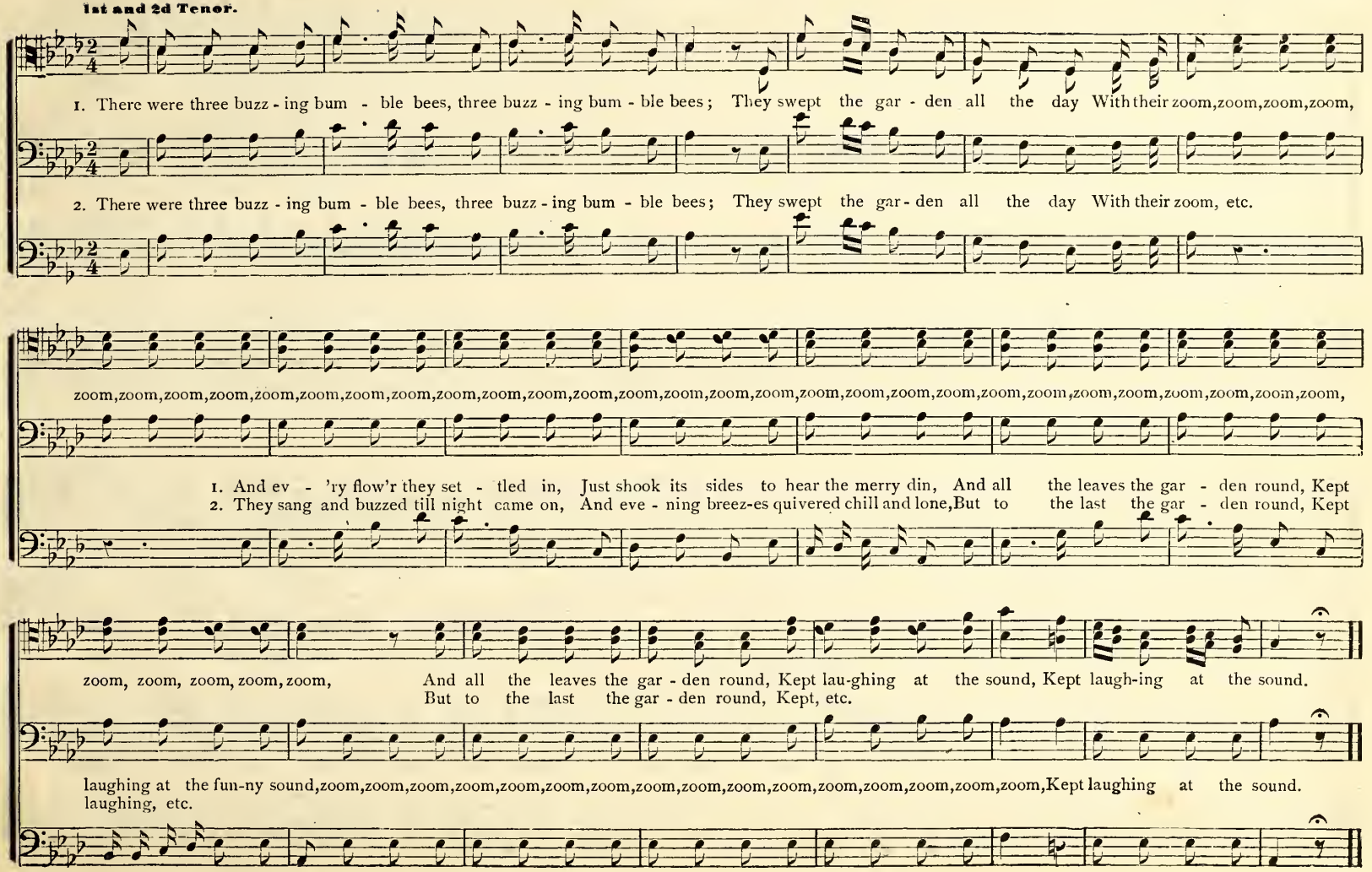
Waltz Time.


la, la, la, la, la, la,
la, la, la, la, la, la,
Tra, la, tra, la, tra, la, tra, la, tra, la,
Tra, la, la, we gai - ly sing, Bright eyes are glan - cing, Young feet are dan - cing; To the vil - lage green they
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la,
wend; Hear how their voic - es in har - mo - ny blend; All young and old, All high and low, Now to the fes - ti - val
la, la, la, la, la, la, la, Hear how they blend; La, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, Hear how they blend; La, la, la, la, la, la, la, la, la, la, la, la,
la, Hear how their voic - - es blend; All young and old, All high and low, Now to the fes - - ti - val

joy - ful - ly go; All banish care Who enter there, While the glad num - bers flow. La, la,
la, la, la, la, la, la, la, la, la, la, la, la, While the num-bers flow. La, la, la, la,
la, la, la, la, la, la, la, la, la, la, While the num-bers flow. So while grace - - ful - ly
For the full . . . tones of
go; All banish care, Who en-ter there, While the glad num - bers flow. La, la,
la, la, la, la, la, la, la, quick - ly come, , . . to the fes - ti - val we you in - vite;
yes and glo - - rious they fill the heart with pure de-light.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
sway - ing, The mu - - sic seems say - ing, Come, . . . quickly come, . . . to the fes - ti - val we you in - vite;
glad - ness Can drive . . . a - way sad - ness, Swell - ing and glo - - rious, they fill each heart with pure de-light.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
So we sing, we gai - ly sing, While they are dan - cing, While they are glan - cing; And the mer - ry hours go
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

The Village Dance. Concluded.

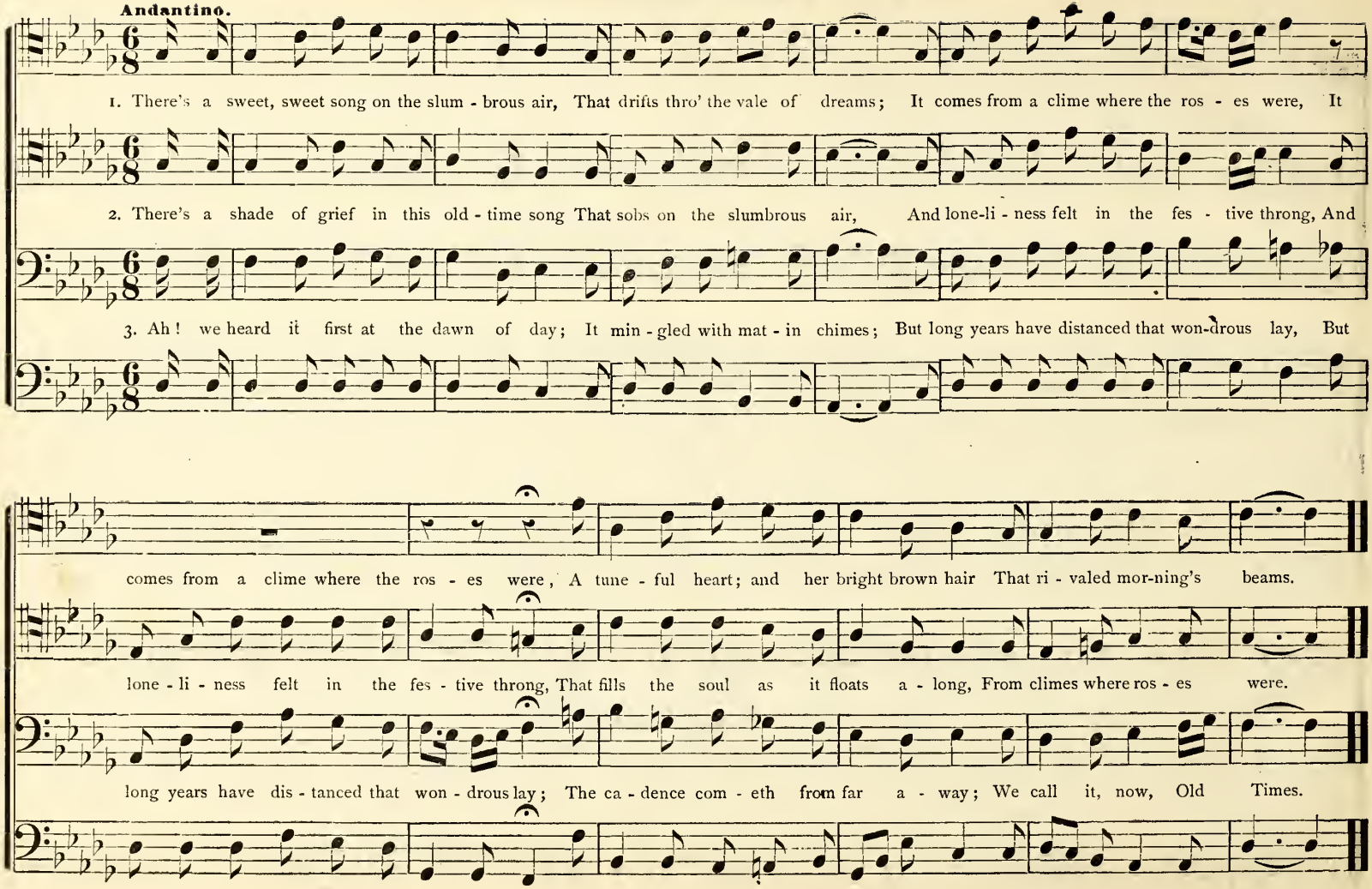

by, Fleet - er than sil - ver wings in the blue sky, Till at last, as the full tide sweeps by,
la, la, la, la, la, la, la, in the blue sky, La, la, la, la, la, la, Comes the
la, la, la, la, la, la, la, in the blue sky, La, . . . la, la, la, la,
la, Fleet - er than wings in the sky, Till at last, as the full tide sweeps by, Comes the
la, la, la, la, la, la, la, And the mur - mur, good-night, ris - es high; Good-night, good-night,
word, ... comes the part - ing word, la, la, la, la, Good-night, While the last strain is
la, la, la, la, la, la, la, la, la, . . . Good-night, good-night, good-night, good-night,
word, the word, ... And the mur - mur, good-night, ris - es high, While the last strain is
Slow and Softer.
Still Slower and Softer.
In Time and Loud.
all, While the last, while the last strain is heard; Dear friends, good-night, Dear friends, good - night, good - night!
heard, While the last, while the last strain is heard; Dear friends, good-night, Dear friends, good - night, good - night!
all, While the last, while the last strain is heard; Dear friends, good-night, Dear friends, good - night, good - night!
heard, While the last, while the last strain is heard; Dear friends, good-night, Dear friends, good - night, good - night!

The Three Bumble Bees.

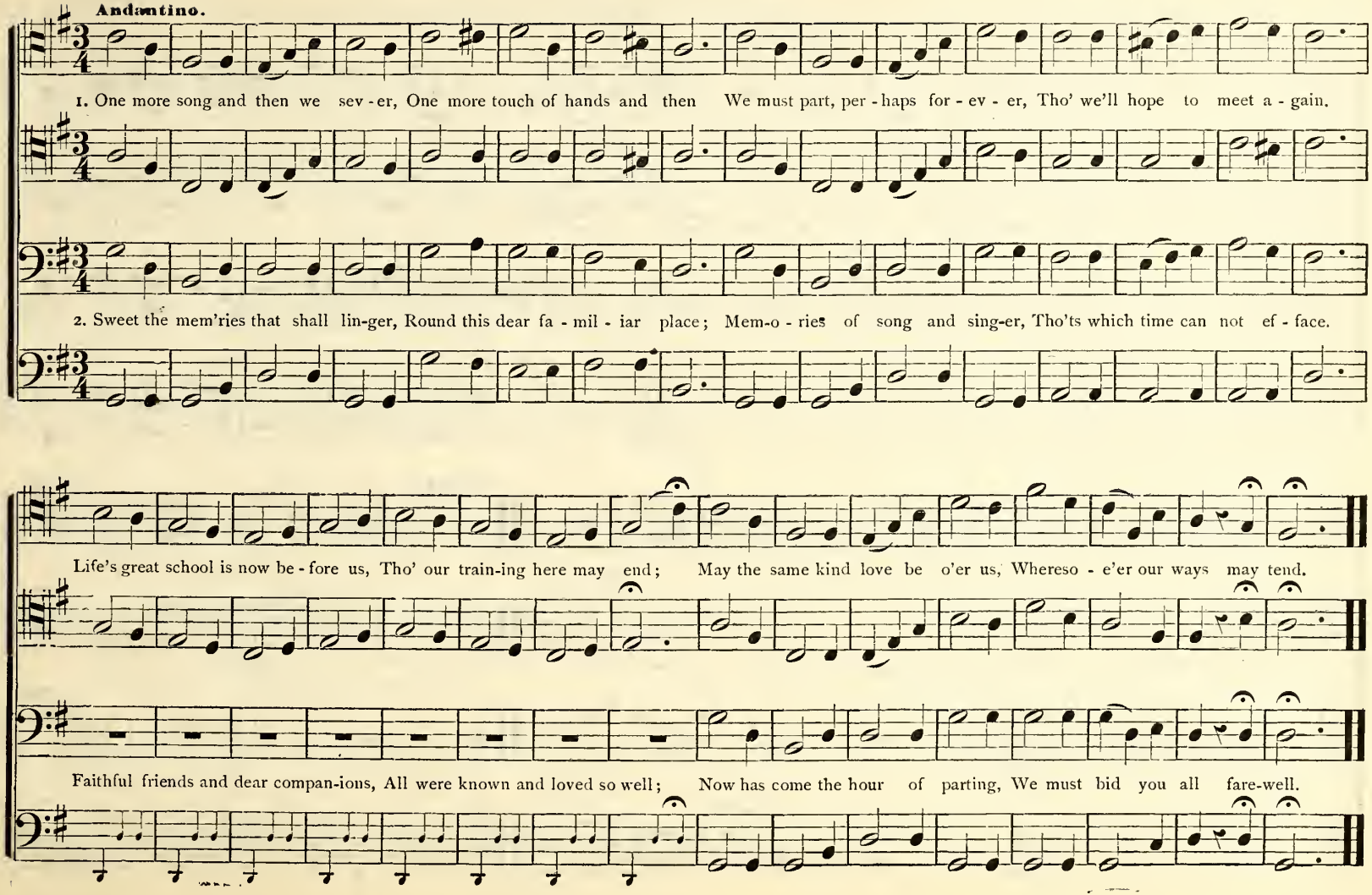
1st and 2d Tenor.

1. There were three buzz - ing bum - ble bees, three buzz - ing bum - ble bees; They swept the gar - den all the day With their zoom,zoom,zoom,zoom,
2. There were three buzz - ing bum - ble bees, three buzz - ing bum - ble bees; They swept the gar - den all the day With their zoom, etc.
zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,
1. And ev - 'ry flow'r they set - tled in, Just shook its sides to hear the merry din, And all the leaves the gar - den round, Kept
2. They sang and buzzed till night came on, And eve - ning breez-es quivered chill and lone,But to the last the gar - den round, Kept
zoom, zoom, zoom, zoom, zoom, And all the leaves the gar - den round, Kept lau-ghing at the sound, Kept laugh-ing at the sound.
But to the last the gar - den round, Kept, etc.
laughing at the fun-ny sound,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,zoom,Kept laughing at the sound.
laughing, etc.

Old Times

F. W. Root.

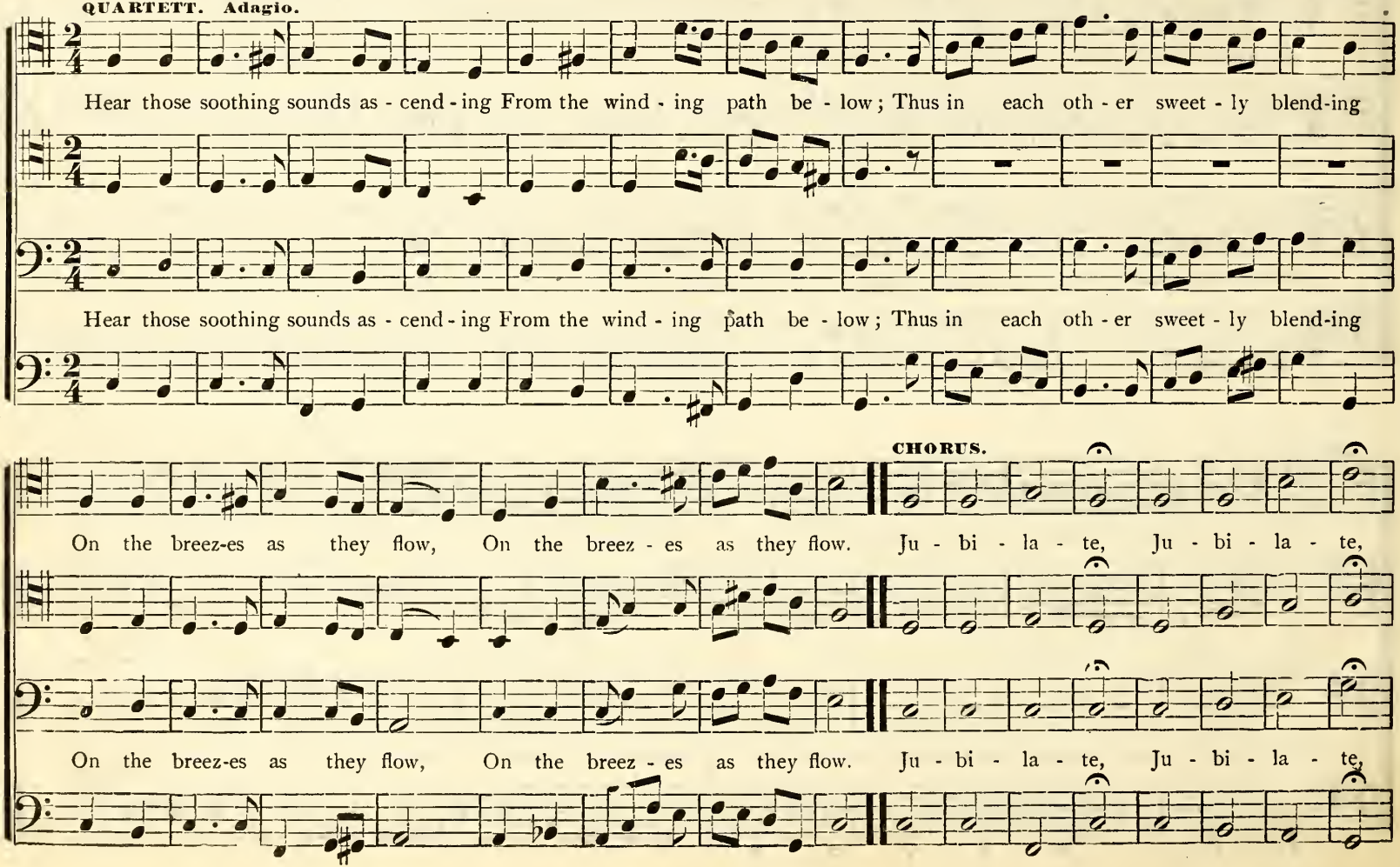
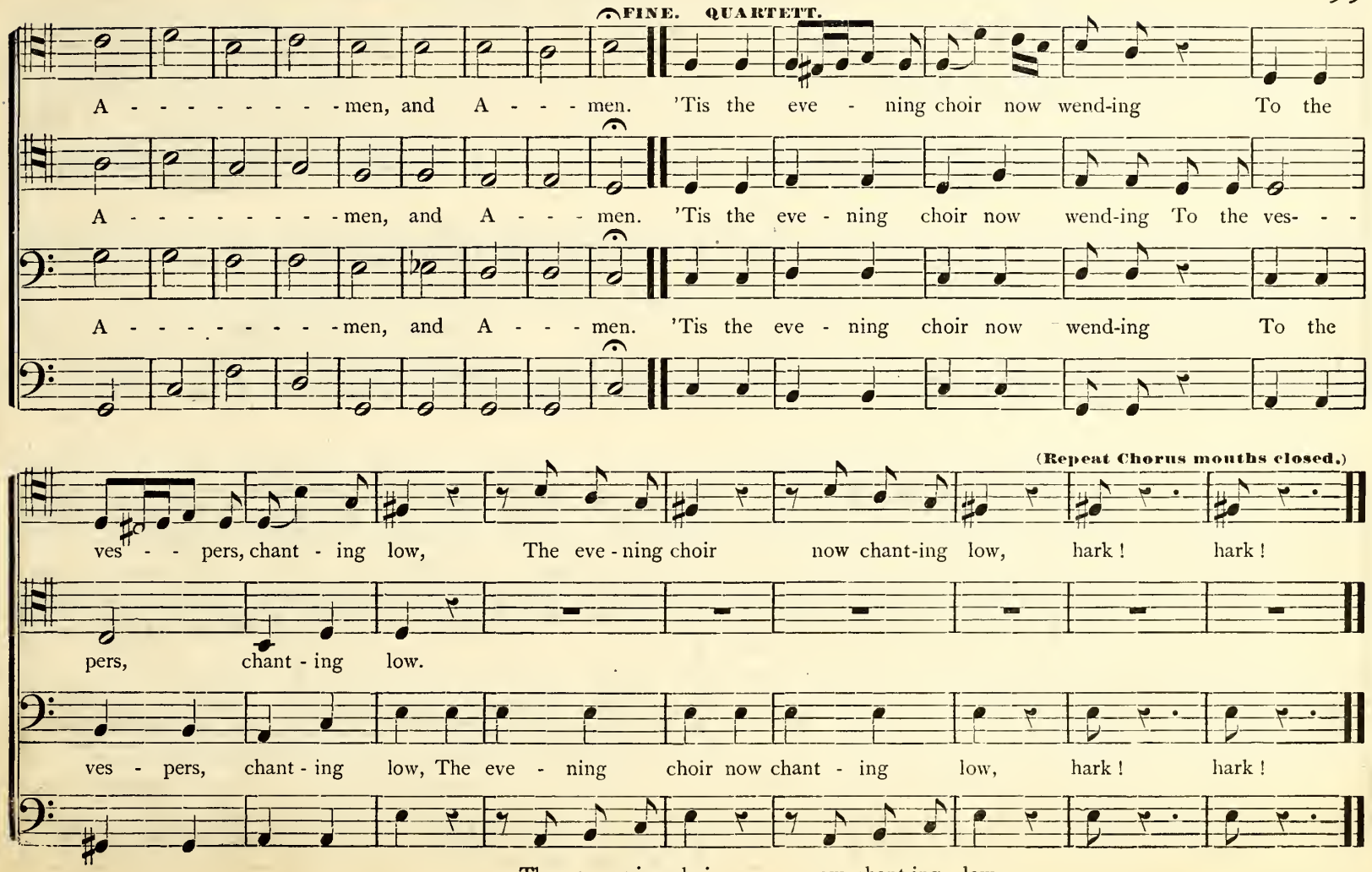

Andantino.
1. There's a sweet, sweet song on the slum - brous air, That drifts thro' the vale of dreams; It comes from a clime where the ros - es were, It
2. There's a shade of grief in this old - time song That sobs on the slumbrous air, And lone-li - ness felt in the fes - tive throng, And
3. Ah! we heard it first at the dawn of day; It min - gled with mat - in chimes; But long years have distanced that won-drous lay, But
comes from a clime where the ros - es were, A tune - ful heart; and her bright brown hair That ri - valed mor-ning's beams.
lone - li - ness felt in the fes - tive throng, That fills the soul as it floats a - long, From climes where ros - es were.
long years have dis - tanced that won - drous lay; The ca - dence com - eth from far a - way; We call it, now, Old Times.

Parting Song.

Words and Music by James R. Murray.

Andantino.
1. One more song and then we sev - er, One more touch of hands and then We must part, per - haps for - ev - er, Tho' we'll hope to meet a - gain.
2. Sweet the mem'ries that shall lin-ger, Round this dear fa - mil - iar place; Mem-o - ries of song and sing-er, Tho'ts which time can not ef - face.
Life's great school is now be - fore us, Tho' our train-ing here may end; May the same kind love be o'er us, Whereso - e'er our ways may tend.
Faithful friends and dear compan-ions, All were known and loved so well; Now has come the hour of parting, We must bid you all fare-well.

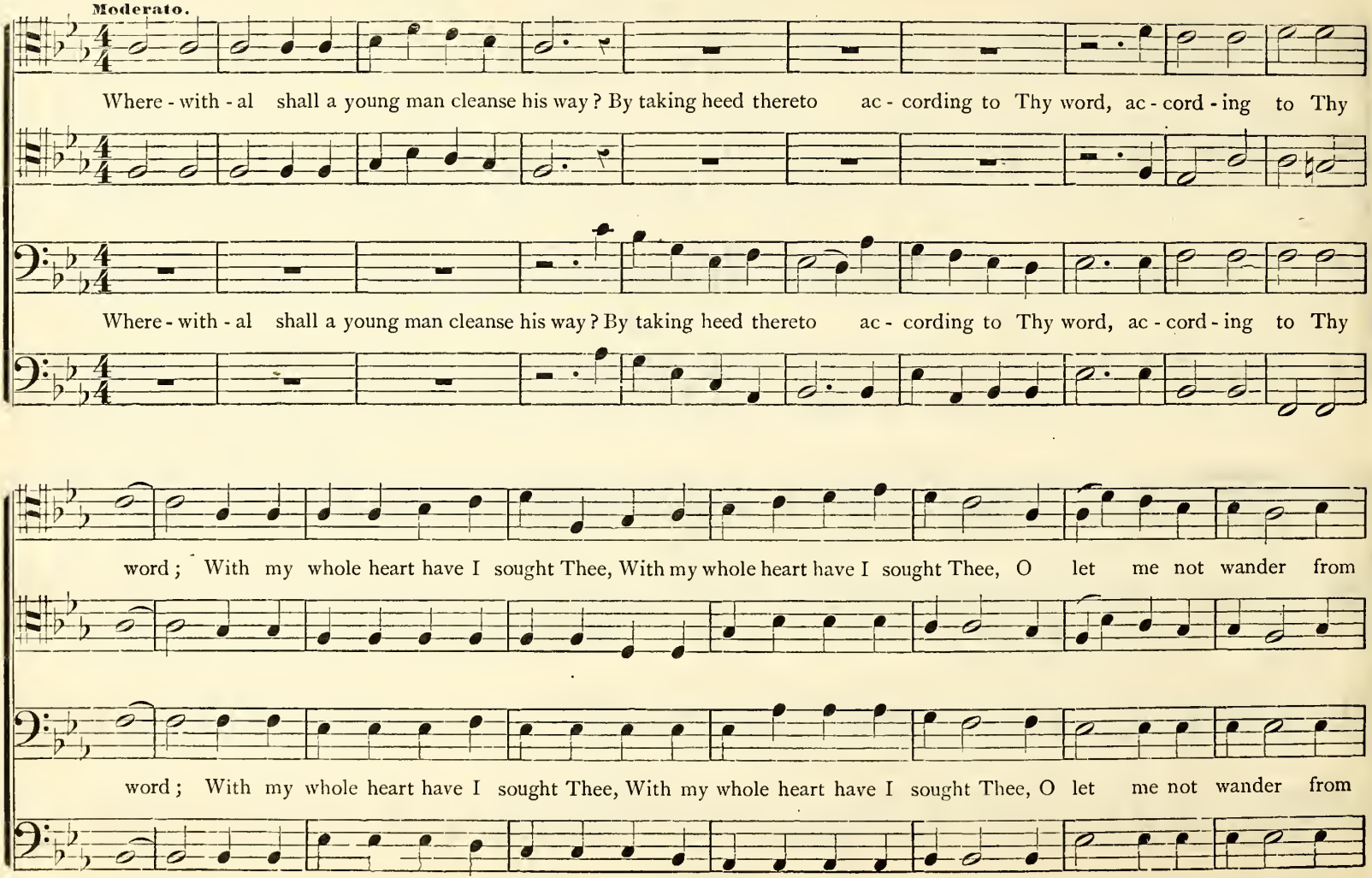
Hear the Soothing Sounds.

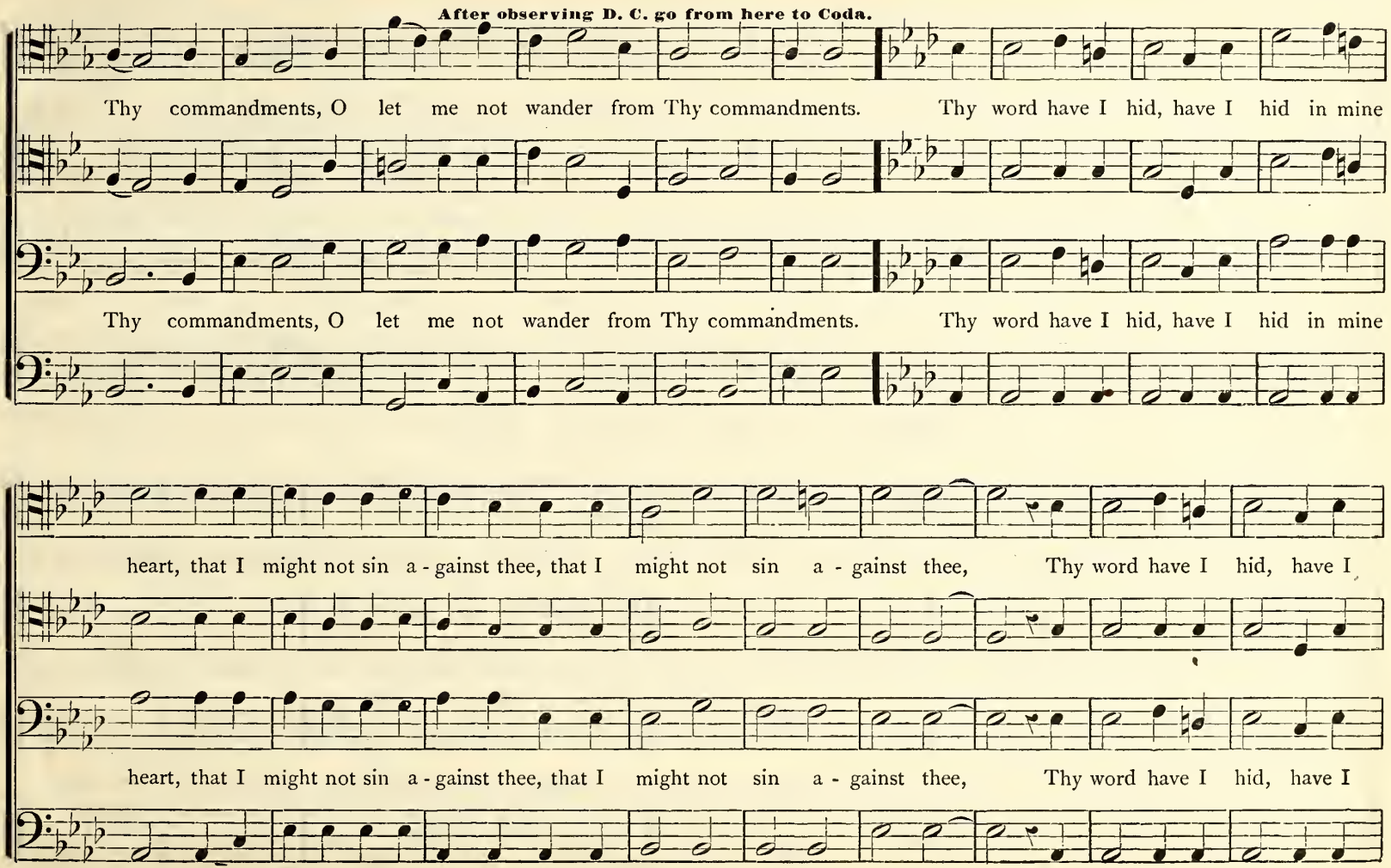
New Arrangement.

After the first Quartett sing the Chorus as soft as possible with the words. After the second Quartett, hum it still softer with the mouth closed. Dim. e rit. at the close. The Quartett must also be sung very softly, especially where the parts are low.

QUARTETT. Adagio.
Hear those soothing sounds as - cend - ing From the wind - ing path be - low; Thus in each oth - er sweet - ly blend-ing
Hear those soothing sounds as - cend - ing From the wind - ing path be - low; Thus in each oth - er sweet - ly blend-ing
CHORUS.
On the breez-es as they flow, On the breez - es as they flow. Ju - bi - la - te, Ju - bi - la - te,
On the breez-es as they flow, On the breez - es as they flow. Ju - bi - la - te, Ju - bi - la - te,

FINE. QUARTETT.
A - - - - - - - - men, and A - - - men. 'Tis the eve - ning choir now wend-ing To the
A - - - - - - - - men, and A - - - men. 'Tis the eve - ning choir now wend-ing To the ves- - -
A - - - - - - - - men, and A - - - men. 'Tis the eve - ning choir now wend-ing To the
(Repeat Chorus mouths closed.)
ves - - - pers, chant - ing low, The eve - ning choir now chant-ing low, hark! hark!
pers, chant - ing low.
ves - pers, chant - ing low, The eve - ning choir now chant - ing low, hark! hark!
The eve - ning choir now chant-ing low.

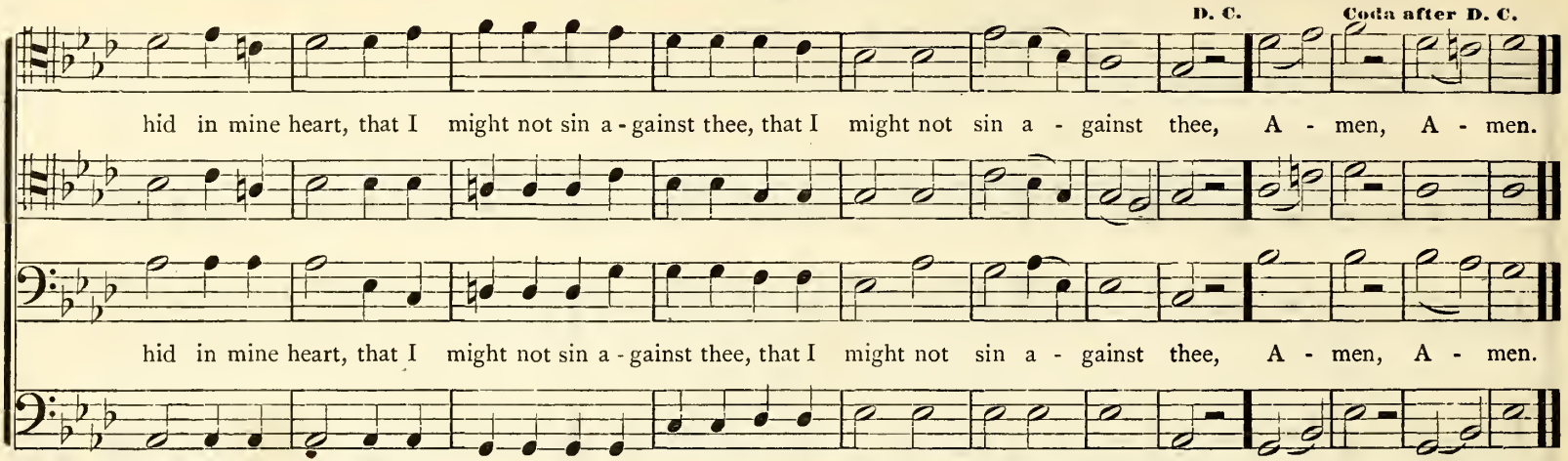
WHEREWITHAL SHALL A YOUNG MAN CLEANSE HIS WAY.

G. F. ROOT.


Moderato.
Where - with - al shall a young man cleanse his way? By taking heed thereto ac - cording to Thy word, ac - cord - ing to Thy
Where - with - al shall a young man cleanse his way? By taking heed thereto ac - cording to Thy word, ac - cord - ing to Thy
word; With my whole heart have I sought Thee, With my whole heart have I sought Thee, O let me not wander from
word; With my whole heart have I sought Thee, With my whole heart have I sought Thee, O let me not wander from

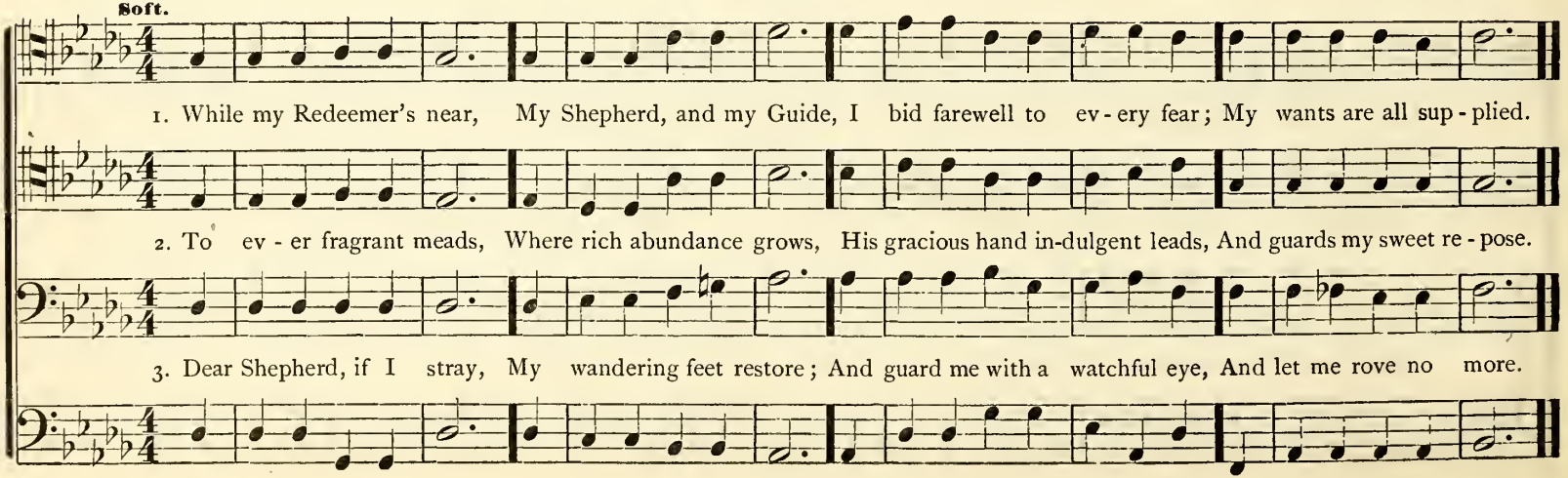

After observing D. C. go from here to Coda.
Thy commandments, O let me not wander from Thy commandments. Thy word have I hid, have I hid in mine
Thy commandments, O let me not wander from Thy commandments. Thy word have I hid, have I hid in mine
heart, that I might not sin a - gainst thee, that I might not sin a - gainst thee, Thy word have I hid, have I
heart, that I might not sin a - gainst thee, that I might not sin a - gainst thee, Thy word have I hid, have I

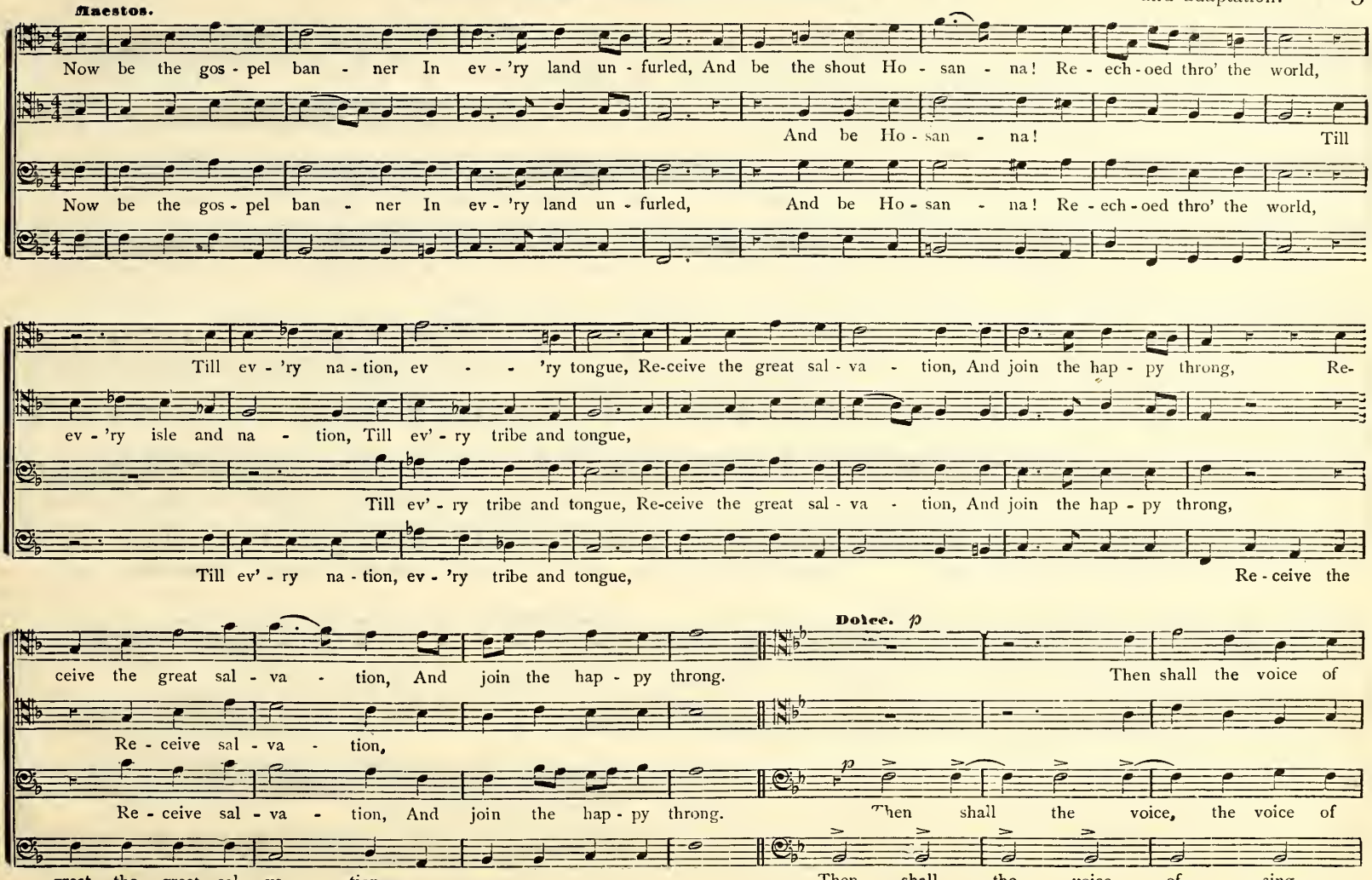
Wherewithal shall a Young Man cleanse his Way. Concluded.

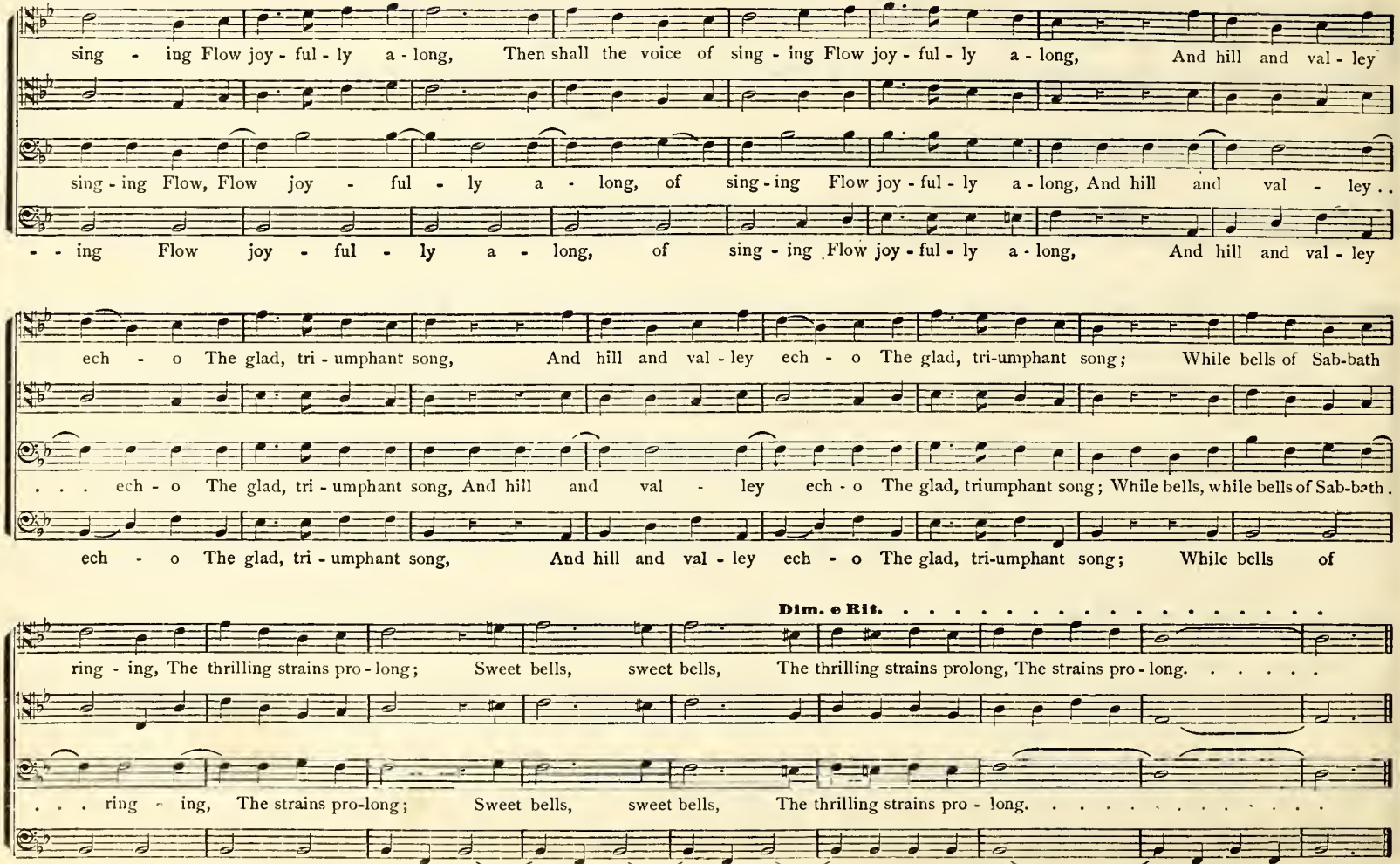

D. C.
Coda after D. C.
hid in mine heart, that I might not sin a - gainst thee, that I might not sin a - gainst thee, A - men, A - men.
hid in mine heart, that I might not sin a - gainst thee, that I might not sin a - gainst thee, A - men, A - men.

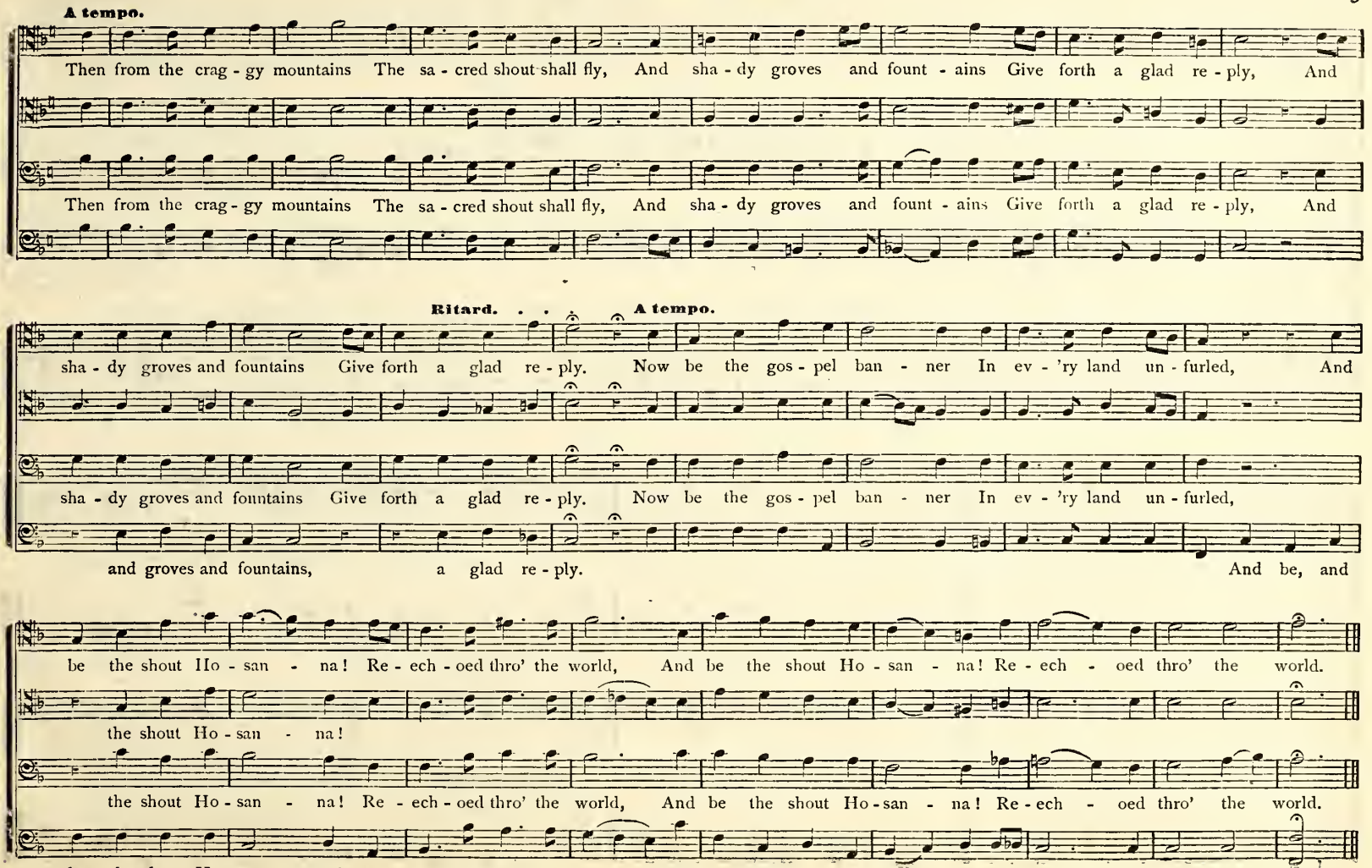
While my Redeemer's Near.

From Beethoven.

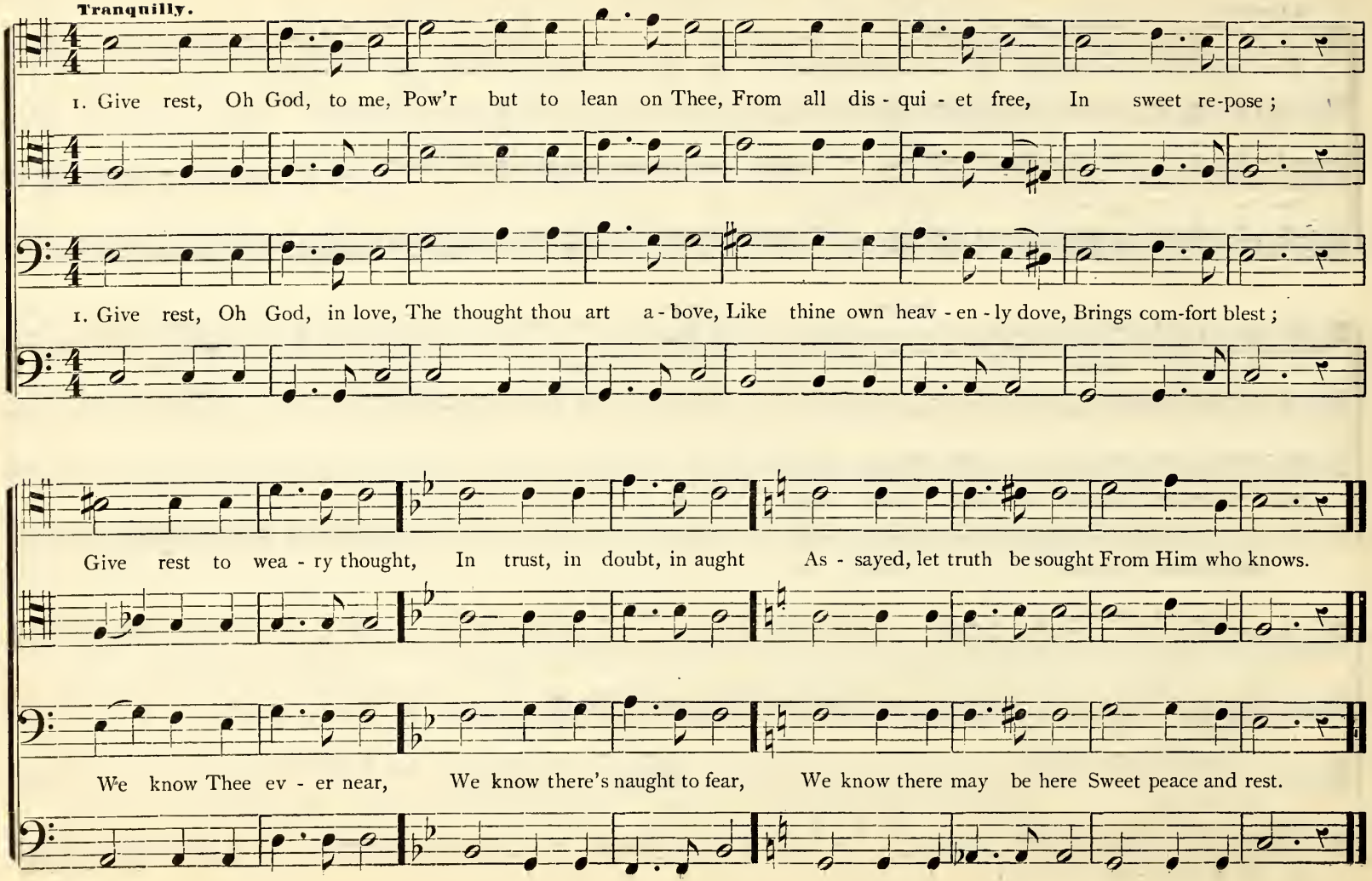

Soft.
1. While my Redeemer's near, My Shepherd, and my Guide, I bid farewell to ev - ery fear; My wants are all sup - plied.
2. To ev - er fragrant meads, Where rich abundance grows, His gracious hand in-dulgent leads, And guards my sweet re - pose.
3. Dear Shepherd, if I stray, My wandering feet restore; And guard me with a watchful eye, And let me rove no more.

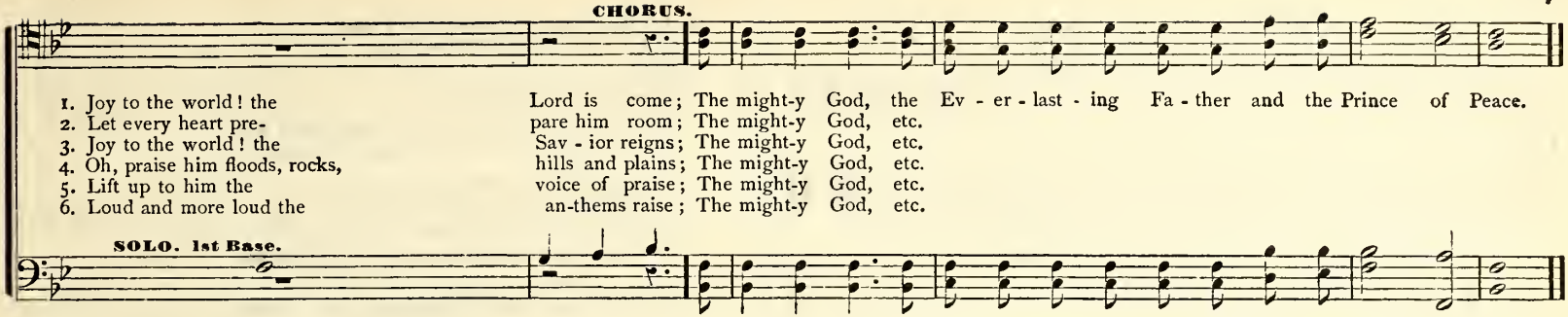

Maestos.
Now be the gos - pel ban - ner In ev - 'ry land un - furled, And be the shout Ho - san - na! Re - ech - oed thro' the world,
And be Ho - san - na! Till
Now be the gos - pel ban - ner In ev - 'ry land un - furled, And be Ho - san - na! Re - ech - oed thro' the world,
Till ev - 'ry na - tion, ev - - 'ry tongue, Re-ceive the great sal - va - tion, And join the hap - py throng, Re-
ev - 'ry isle and na - tion, Till ev' - ry tribe and tongue,
Till ev' - ry tribe and tongue, Re-ceive the great sal - va - tion, And join the hap - py throng,
Till ev' - ry na - tion, ev - 'ry tribe and tongue,
Re - ceive the
ceive the great sal - va - tion, And join the hap - py throng.
Dolce. p
Then shall the voice of
Re - ceive sal - va - tion,
Re - ceive sal - va - tion, And join the hap - py throng.
p
Then shall the voice, the voice of
great, the great sal - va - tion,
Then shall the voice of sing -


sing - ing Flow joy - ful - ly a - long, Then shall the voice of sing - ing Flow joy - ful - ly a - long, And hill and val - ley
sing - ing Flow, Flow joy - ful - ly a - long, of sing - ing Flow joy - ful - ly a - long, And hill and val - ley . .
- - ing Flow joy - ful - ly a - long, of sing - ing Flow joy - ful - ly a - long, And hill and val - ley
ech - o The glad, tri - umphant song, And hill and val - ley ech - o The glad, tri-umphant song; While bells of Sab-bath
. . . ech - o The glad, tri - umphant song, And hill and val - ley ech - o The glad, triumphant song; While bells, while bells of Sab-bath .
ech - o The glad, tri - umphant song, And hill and val - ley ech - o The glad, tri-umphant song; While bells of
Dim. e Rit.
ring - ing, The thrilling strains pro - long; Sweet bells, sweet bells, The thrilling strains prolong, The strains pro - long. . . . . .
. . . ring - ing, The strains pro-long; Sweet bells, sweet bells, The thrilling strains pro - long. . . . . .
Sab - bath, strains pro - long; Sweet bells, . . sweet bells, . . sweet bells, . . The strains pro - long, ... The strains pro-long.


A tempo.
Then from the crag - gy mountains The sa - cred shout shall fly, And sha - dy groves and fount - ains Give forth a glad re - ply, And
Then from the crag - gy mountains The sa - cred shout shall fly, And sha - dy groves and fount - ains Give forth a glad re - ply, And
Ritard.
A tempo.
sha - dy groves and fountains Give forth a glad re - ply. Now be the gos - pel ban - ner In ev - 'ry land un - furled, And
sha - dy groves and fountains Give forth a glad re - ply. Now be the gos - pel ban - ner In ev - 'ry land un - furled,
and groves and fountains, a glad re - ply. And be, and
be the shout Ho - san - na! Re - ech - oed thro' the world, And be the shout Ho - san - na! Re - ech - oed thro' the world.
the shout Ho - san - na!
the shout Ho - san - na! Re - ech - oed thro' the world, And be the shout Ho - san - na! Re - ech - oed thro' the world.
be the shout Ho - san - na!

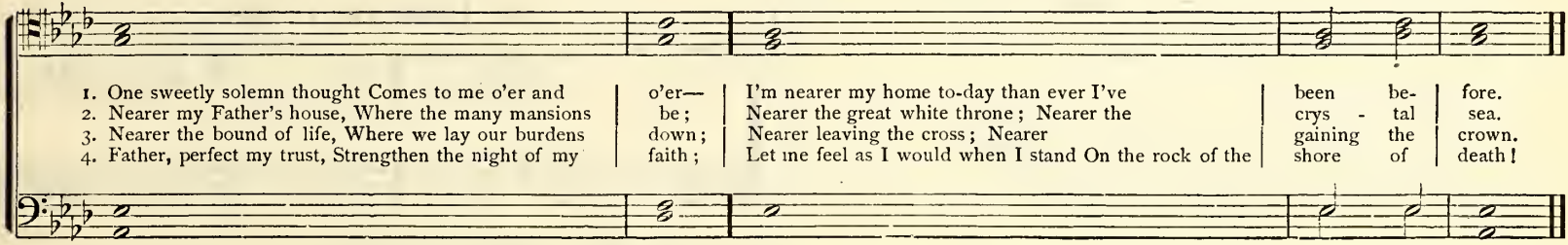
A Prayer for Rest.

New Arrangement.

Tranquilly.
1. Give rest, Oh God, to me, Pow'r but to lean on Thee, From all dis - qui - et free, In sweet re-pose ;
1. Give rest, Oh God, in love, The thought thou art a - bove, Like thine own heav - en - ly dove, Brings com-fort blest ;
Give rest to wea - ry thought, In trust, in doubt, in aught As - sayed, let truth be sought From Him who knows.
We know Thee ev - er near, We know there's naught to fear, We know there may be here Sweet peace and rest.

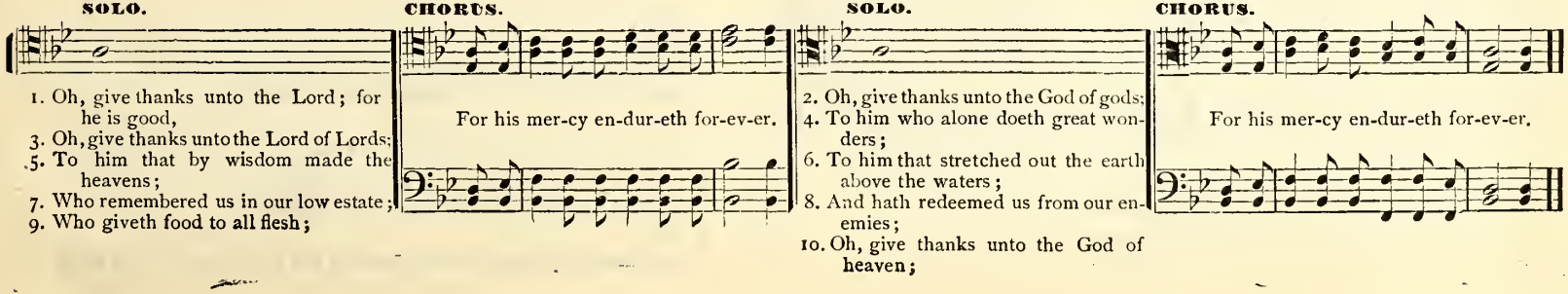
Joy to the World!

CHORUS.
1. Joy to the world! the Lord is come; The might-y God, the Ev - er - last - ing Fa - ther and the Prince of Peace.
2. Let every heart pre- pare him room; The might-y God, etc.
3. Joy to the world! the Sav - ior reigns; The might-y God, etc.
4. Oh, praise him floods, rocks, hills and plains; The might-y God, etc.
5. Lift up to him the voice of praise; The might-y God, etc.
6. Loud and more loud the an-thems raise; The might-y God, etc.
SOLO. 1st Base.

One Sweetly Solemn Thought.

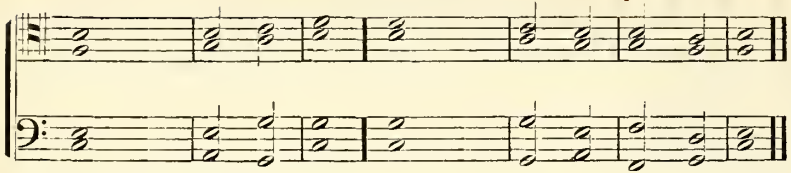
G. F. R.


1. One sweetly solemn thought Comes to me o'er and o'er— I'm nearer my home to-day than ever I've been be- fore.
2. Nearer my Father's house, Where the many mansions be; Nearer the great white throne; Nearer the crys - tal sea.
3. Nearer the bound of life, Where we lay our burdens down; Nearer leaving the cross; Nearer gaining the crown.
4. Father, perfect my trust, Strengthen the night of my faith; Let me feel as I would when I stand On the rock of the shore of death!

For His Mercy Endureth Forever.

E. R. H.

SOLO.
1. Oh, give thanks unto the Lord; for he is good,
3. Oh, give thanks unto the Lord of Lords;
5. To him that by wisdom made the heavens;
7. Who remembered us in our low estate;
9. Who giveth food to all flesh;
CHORUS.
For his mer-cy en-dur-eth for-ev-er.
SOLO.
2. Oh, give thanks unto the God of gods;
4. To him who alone doeth great wonders;
6. To him that stretched out the earth above the waters;
8. And hath redeemed us from our enemies;
10. Oh, give thanks unto the God of heaven;
CHORUS.
For his mer-cy en-dur-eth for-ev-er.

Blessed is the Man.

J. P. S.

1. Blessed | is the | man
That walketh not in the | counsel | of the un- | godly:

2. Nor standeth in the | way of | sinners,
Nor sitteth in the | seat— | of the | scornful.

3. But his delight is in the | law of the | Lord,
And in his law doth he | meditate | day and | night.

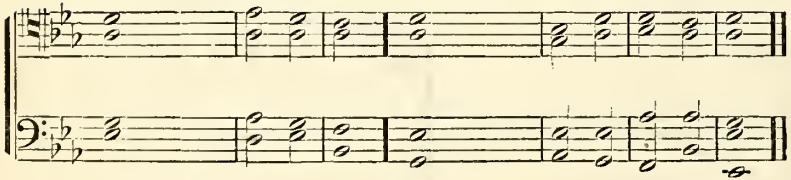
4. And he shall be like a tree planted by the | rivers of | water,
That bringeth forth his | fruit— | in his | season.

5. His leaf also | shall not | wither,
And whatsoever he | doeth | shall— | prosper.

6. The ungodly | are not | so.
But are like chaff which the | wind— | driveth a- | way.

7. Therefore the ungodly shall not | stand in the | judgment,
Nor sinners in the congre- | gation | of the | righteous.

8. For the Lord knoweth the | way of the | righteous;
But the way of the un- | godly | shall— | perish.

God, be Merciful unto us.

1. God be merciful unto | us, and | bless us,
And cause his | face to | shine up- | on us.

2. That thy way may be | known upon | earth,
Thy saving | health a- | mong all | nations.

3. Let the people | praise thee, O | God;
Let | all the | people | praise thee.

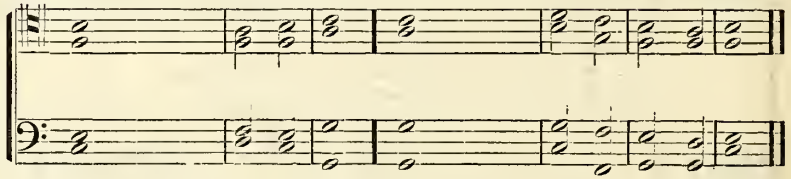
4. Oh, let the | nations be | glad,
And | sing— | for— | joy;

5. For thou wilt judge the people | righteous- | ly,
And govern the | nations up- | on — | earth.

6. Let the people | praise thee, O | God;
Let | all the | people | praise thee.

7. Then shall the earth | yield her | increase;
And God, even | our own | God, will | bless us.

8. God will | bless — | us;
And the ends of the | earth shall | fear — | him.

Oh, Come, let us Sing.

1. Oh, come, let us sing un- | to the | Lord
Let us make a joyful noise to the | Rock of | our sal- | vation.

2. Let us come before his presence | with thanks- | giving,
And make a joyful | noise unto | him with | psalms.

3. For the Lord is a | great — | God,
And a great | King a- | bove all | gods.

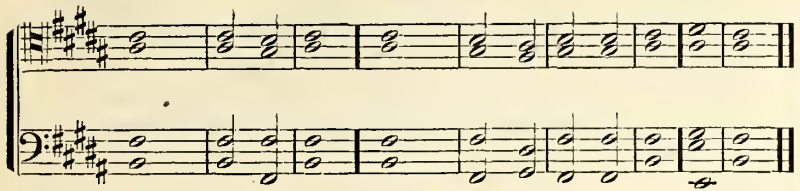
4. In his hand are the deep places | of the | earth;
And the strength of the | hills is | his — | also.

5. The sea is his, | and he | made it;
And his hands | formed the | dry— | land.

6. Oh, come, let us worship and | bow— | down,
Let us kneel be- | fore the | Lord, our | Maker.

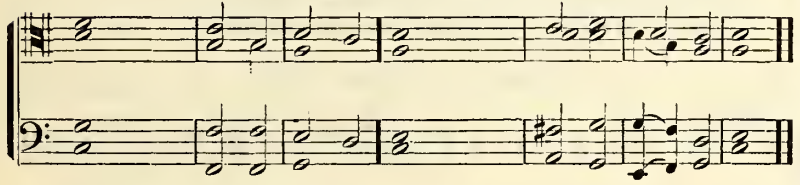
7. For | he is our | God,
And we are the people of his pasture | and the | sheep of his | hand.

Come Unto Me.

Tallis.

1. Come unto me, all ye that labor and are | heavy | laden, [rest.
   Come unto me, all ye that labor and are heavy laden, and | I will | give you |
2. Take my yoke upon you and learn of me; for I am meek and | lowly in | heart.
   And ye shall find | rest un- | to your | souls.
3. For my yoke is easy, and my | burden is | light.
   For my yoke is | easy, and my | burden is | light.
4. And the Spirit and the bride say *come*, and let him that | heareth say | *come*.
   And let him that is athirst *come*, and whosoever will, let him take the | water of | life | freely. | A-men.

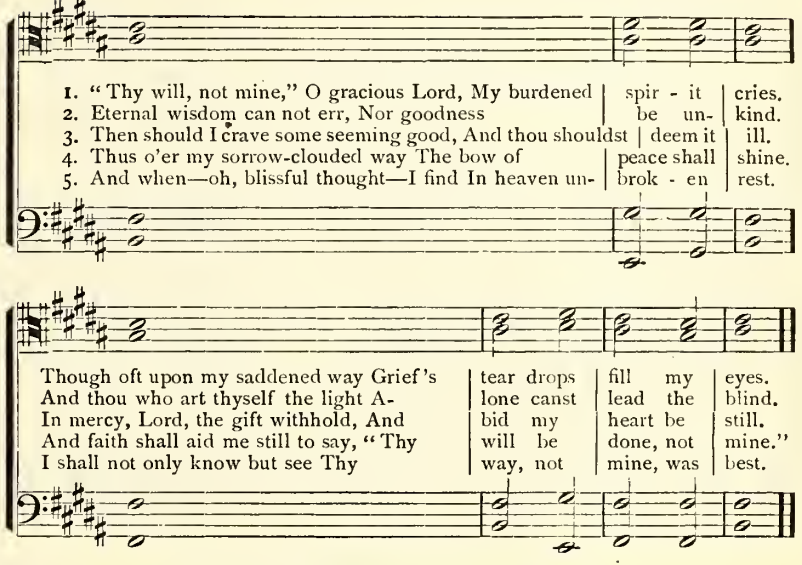
I will Extol Thee.

G. J. W.

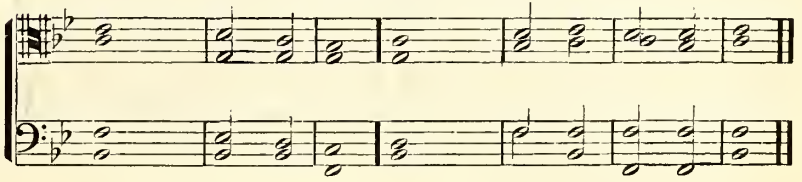


1. I will extol thee, my | God, O | King;
   And I will bless thy | name for- | ever and | ever.
2. Every | day will I | bless thee;
   And I will praise thy | name for- | ever and | ever.
3. Great is the Lord, and greatly | to be | praised;
   And his | greatness | is un- | searchable.
4. One generation shall praise thy | works to an- | other,
   And shall de- | clare thy | mighty | acts.
5. I will speak of the glorious honor | of thy | majesty,
   And | of thy | wondrous | works;
6. And men shall speak of the might of thy | terrible | acts;
   And I will de- | clare thy | great- | ness.
7. They shall abundantly utter the memory of | thy great | goodness.
   And shall | sing of thy | righteous- | ness.

"Not my Will, but Thine."

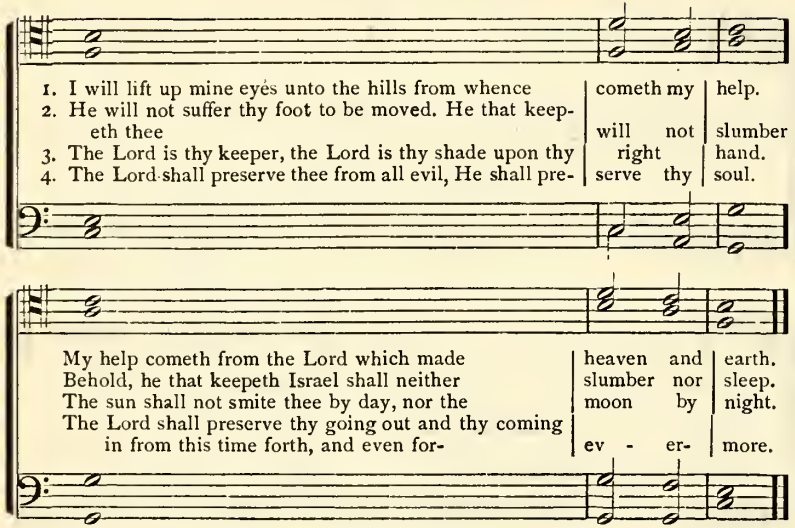
W. Irving Hartshorn.

1. "Thy will, not mine," O gracious Lord, My burdened | spir - it | cries.
2. Eternal wisdom can not err, Nor goodness | be un- | kind.
3. Then should I crave some seeming good, And thou shouldst | deem it | ill.
4. Thus o'er my sorrow-clouded way The bow of | peace shall | shine.
5. And when—oh, blissful thought—I find In heaven un- | brok - en | rest.

Though oft upon my saddened way Grief's | tear drops | fill my | eyes.
And thou who art thyself the light A- | lone canst | lead the | blind.
In mercy, Lord, the gift withhold, And | bid my | heart be | still.
And faith shall aid me still to say, "Thy | will be | done, not | mine."
I shall not only know but see Thy | way, not | mine, was | best.

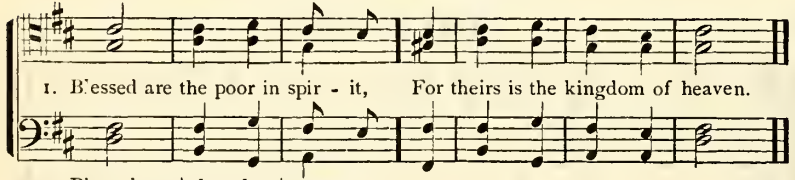
Bless the Lord.

1. Bless the Lord, | O my | soul;
   And all that is within me, | bless his | holy | name.
2. Bless the Lord, | O my | soul;
   And forget not | all his | bene- | fits.
3. Who forgiveth all thine in- | iqui- | ties.
   Who | healeth | all thy dis- | eases;
4. Who redeemeth all thy | life from de- | struction;
   Who crowneth thee with | kindness | and with | mercies.

I will Lift up Mine Eyes.

G. F. R.

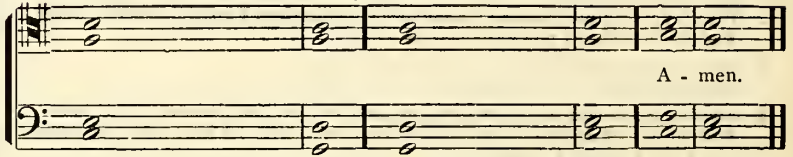

1. I will lift up mine eyes unto the hills from whence | cometh my | help.
2. He will not suffer thy foot to be moved. He that keep- eth thee | will not | slumber
3. The Lord is thy keeper, the Lord is thy shade upon thy | right | hand.
4. The Lord shall preserve thee from all evil, He shall pre- | serve thy | soul.
My help cometh from the Lord which made | heaven and | earth.
Behold, he that keepeth Israel shall neither | slumber nor | sleep.
The sun shall not smite thee by day, nor the | moon by | night.
The Lord shall preserve thy going out and thy coming in from this time forth, and even for- | ev - er- | more.

The Ten Blessings.



2. Blessed are | they that | mourn;
   For | they shall be | comfort- | ed.
3. Blessed | are the | meek:
   For | they shall in- | herit the | earth.
4. Blessed are they which do hunger and | thirst after | righteousness;
   For | they | shall be | filled.
5. Blessed | are the | merciful:
   For | they shall ob- | tain | mercy.
6. Blessed are the | pure in | heart:
   For | they shall | see | God.
7. Blessed | are the | peace-makers:
   For they shall be | called the | children of | God.
8. Blessed are they which are persecuted for | righteousness' | sake:
   For | theirs is the | kingdom of | heaven.
9. Blessed are ye when men shall revile you and | persecute | you,
   And shall say all manner of evil against you | falsely | for my | sake.
10. Rejoice and be exceeding glad, for great is your re- | ward in | heaven:
    For so persecuted they the prophets which | were be- | fore— | you.

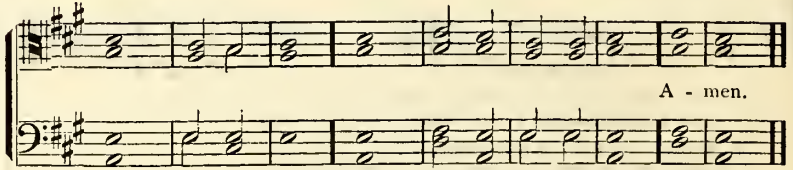
The Lord's Prayer.



1. Our Father which art in heaven, hallowed be thy | name;
2. Thy kingdom come, thy will be done on earth, as it is in | heaven,
3. Give us this day our daily | bread;
4. And forgive us our debts, as we forgive our | debtors;
5. And lead us not into temptation, but deliver us from | evil;
6. For thine is the kingdom, and the power, and the glory, for | ever.

Blessed are the Dead.

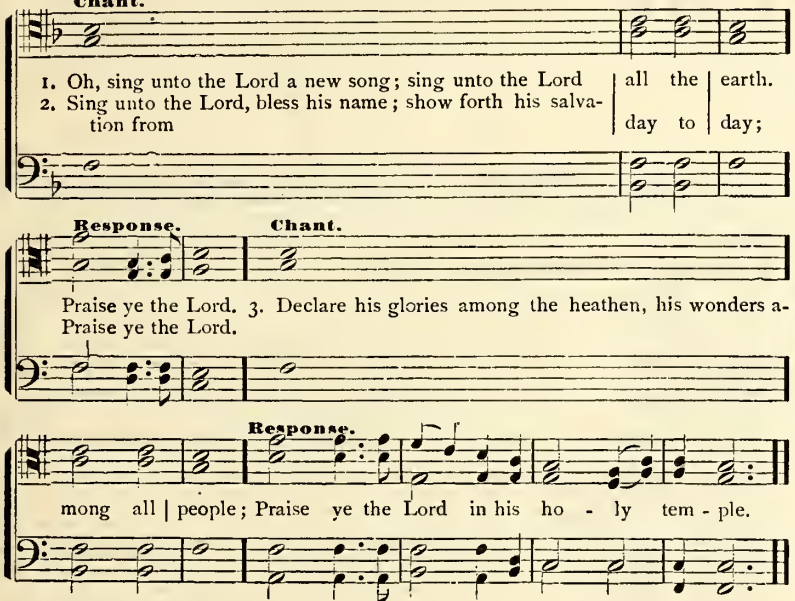
G. F. R.



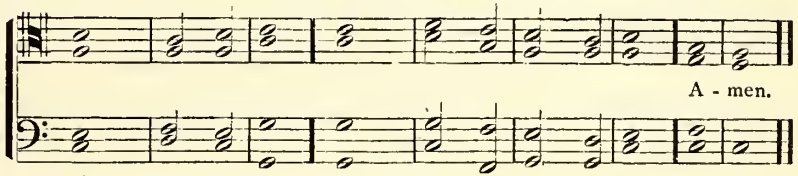
1. Blessed are the dead, who die in the | Lord, from | henceforth:
2. Yea, saith the Spirit, that they may rest from their labors; and their | works do | follow | them.
3. Blessed and holy is he that hath part in the first resurrection; on such the second death | hath no | power.
4. But they shall be priests of God and of Christ, and shall reign with | him a | thousand | years.
5. Unto him that loved us, and washed us from our own sins in | his own | blood.
6. And hath made us kings and priests to God and his Father; to him be glory and do- | minion for- | ever and | ever.

Oh, Sing unto the Lord. R. R. H.

The chants may be sung by a single voice or a quartet, and the responses by a chorus.


Chant.
1. Oh, sing unto the Lord a new song; sing unto the Lord | all the | earth.
2. Sing unto the Lord, bless his name; show forth his salvation from | day to | day;
Response.
Chant.
Praise ye the Lord. 3. Declare his glories among the heathen, his wonders a-
Praise ye the Lord.
Response.
mong all | people; Praise ye the Lord in his ho - ly tem - ple.

4. For the Lord is great, and greatly to be praised; he is to be feared a- | boveall | gods; } Praise ye the Lord.
5. For all the gods of the nations are idols; but the | Lord made the | heavens: } Praise ye the Lord.
6. Honor and majesty are before him; strength and beauty are | in his | sanctuary: } Praise ye the Lord in his holy temple.
7. Give unto the Lord, oh, ye kindreds of the people, give unto the Lord | glory and | strength. } Praise ye the Lord.
8. Give unto the Lord the glory due unto his name; bring an offering, and come in- | to his | courts. } Praise ye the Lord.
9. Oh, worship the Lord in the beauty of holiness; fear before him | all the | earth. } Praise ye the Lord in his holy temple.
10. Let the heavens rejoice, and let the | earth be | glad; } Praise ye the Lord.
11. Let the sea roar, and the | fullness there- | of; } Praise ye the Lord.
12. Let the field be joyful, and all that | is there- | in; } Praise ye the Lord in his holy temple.
13. Then shall all the trees of the wood rejoice be- | fore the | Lord; } Praise ye the Lord.
14. For he cometh, for he cometh to | judge the | earth; } Praise ye the Lord.
15. He shall judge the world with righteousness, and the | people with his | truth; } Praise ye the Lord in his holy temple.

The Earth is the Lord's.

Chorus.

1. The earth is the Lord's, and the fullness thereof; the world, and they that | dwell there- | in;
2. For he hath founded it upon the seas, and es- | tablished it up- | on the | floods.

Solo.

3. Who shall ascend unto the hill of the Lord? and who shall stand in his | holy place?

Chorus.

4. He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor | sworn | de- | ceitfully.
5. He shall receive the blessing from the Lord, and righteousness from the God of | his sal- | vation.
6. This is the generation of them that seek him, that | seek thy | face, O | Jacob.
7. Lift up your heads, oh, ye gates; and be ye lifted up, ye everlasting doors; and the King of Glory | shall come | in.

Solo.

8. Who is this King of Glory?

Chorus.

The Lord, strong and mighty, the | Lord, | mighty in | battle.

9. Lift up your heads, oh, ye gates; even lift them up, ye everlasting doors; and the King of Glory | shall come | in.

Solo.

10. Who is this King of Glory?

Chorus.

The Lord of hosts, | he is the | King of | Glory.

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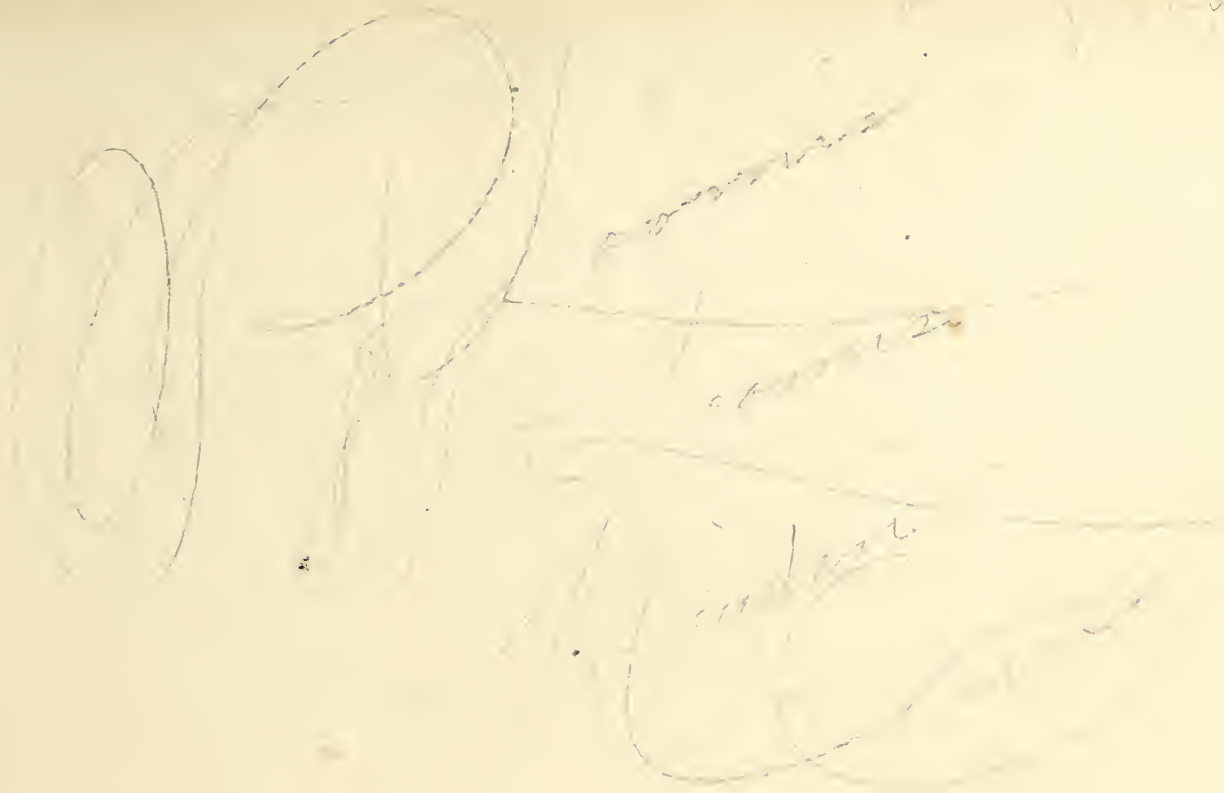

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